

TLS Listings

Lukovich, István, translated by István Butykey
Fencing
Budapest: Corvina, dist. by Kálra, Budapest 62, POB
149, Hungary 1389, 199pp., illus. 963 13 1731 5.
Mucha, Ludvík, and Bohuslav Hluka, edited by
Kenneth F. Chapman The Orbis Philatelic Atlas
Orbis. 356pp., illus. £4.95. 0 85613 646 8. 23/4/87.

Theatre, cinema and television

Albrecht, Donald Designing Dreams: Modern
architecture in the movies
Thames and Hudson. 202pp., illus. £20. 0 500 01406 X.
97/87.
Kanton, Lindley Fragments: Bresson's film style
Associated University Press/Rutherford, NJ: Fairleigh
Dickinson UP. 240pp. £24.50. 0 8386 3194 0. 5/3/87.
Swann, Paul The Hollywood Feature Film in Postwar
Britain (Studies in Film, Television and the Media
series)
Croom Helm. 168pp. £19.95. 0 7099 4422 5. 26/2/87.

Travel

Hopkins, Tony Northumberland National Park
(Countrywide Commission Official Guides)
Exeter: Webb and Bower/Michael Joseph. 128pp., illus.
£5.95 (paperback). 0 86350 132 X. 23/3/87.
Smith, Roland The Peak National Park (Countrywide
Commission Official Guides)
Exeter: Webb and Bower/Michael Joseph. 129pp., illus.
£5.95 (paperback). 0 86350 135 4. 23/3/87.
Stevenson, Robert Louis, introduction by Jeremy
Treglow In the South Seas (Hogarth Travel; 1st pub.
1896)
Hogarth. 347pp. £3.95 (paperback). 0 7012 0766 3.
12/3/87.
Styles, Shewell Snowdonia National Park (Countrywide
Commission Official Guides)
Exeter: Webb and Bower/Michael Joseph. 128pp., illus.
£5.95 (paperback). 0 86350 337 0. 23/3/87.
Wells, John, editor Dartmoor National Park
(Countrywide Commission Official Guides)
Exeter: Webb and Bower/Michael Joseph. 128pp., illus.
£5.95 (paperback). 0 86350 139 7. 23/3/87.
Wyatt, John The Lake District National Park
(Countrywide Commission Official Guides)
Exeter: Webb and Bower/Michael Joseph. 128pp., illus.
£5.95 (paperback). 0 86350 133 8. 23/3/87.

AMONG THIS WEEK'S CONTRIBUTORS

Frank Barlow is Emeritus Professor of History at the University of Exeter. His biography, *Thomas Becket*, appeared last year.
Derek Beales is Professor of Modern History at the University of Cambridge, and author of *The Risorgimento and the Unification of Italy*, 1971.
Rosa Beddington is a developmental biologist/embryologist at the University of Oxford.
John Bossy is Professor of History at the University of York. His *Christianity in the West 1400-1700* was published in 1985.
C. R. Boxer is Emeritus Professor of Portuguese at the University of London. His recent books include *Jan Compagnie in War and Peace, 1602-1799: A short history of the Dutch East India Company*, 1979.
Anita Brookner's *Jacques-Louis David*, 1980, was reissued in paperback last year.
David Budgen is Lecturer in Russian at the School of Slavonic and East European Studies, London.
Lynne Cooke is Lecturer in the History of Art at University College London.
David Coward is Lecturer in French at the University of Leeds.
Tim Dooley's first collection of poems, *The Interrupted Dream: Poems 1971-1984*, appeared in 1985.
Ernest Gellner's *Relativism and the Social Sciences* and *The Psychoanalytic Movement* were published in 1985.
Godfrey Goodwin's *A History of Ottoman Architecture*, 1971, has recently been reissued in paperback.
D. W. Hartnett's collection of poems, *A Signalled Love*, was published in 1985.
Robert Irwin's books include *The Middle East in the Middle Ages*, 1986.
Desmond King-Hele's *Erasmus Darwin and the Romantic Poets* was published last year.
Zachary Leader is Senior Lecturer in English at the Roehampton Institute of Higher Education.
Grevel Lindop is Senior Lecturer in English Literature at the University of Manchester. His new collection of poems, *Tourists*, will be published in June.
Lachlan Mackinnon's poems were included in *New Chatter Poets*, 1986.
Bill Manhire's collection of poems, *Good Looks*, was published in 1982.
David Nokes's *Jonathan Swift: A hypocrisis reversed* was awarded the James Tait Black Memorial Prize for the best biographical work published in 1985.
A. V. B. Norman is the Master of Armouries at the Tower of London.
D. D. R. Owen is the author of *The Legend of Roland: A pageant of the Middle Ages*, 1973.
Peter Reading's *Essential Reading* and his new collection of poems, *Siet*, were published last year.
Robert D. Reich teaches political economy at Harvard University. His *Tales of a New America* will be published next month.
Robin Robbins is Fellow and Tutor in English at Wadham College, Oxford.
Joseph Rykwert's most recent book is *The Necessity of Artifice*, 1982.
Anthony Saltnin is the editor of *An Englishwoman in India: The memoirs of Harriet Tyler, 1828-1858*, 1985.
Erich Segal's *Roman Laughter: The comedy of Plautus*, 1968, has just been reissued in a revised edition.
David Starkey is Lecturer in International History at the London School of Economics.
John Turner is Lecturer in History at Royal Holloway and Bedford New College, and the editor of *Businessmen and Politics*, 1984.
Guy M. Wilson is Deputy Master and Keeper of Firearms at the Tower of London.
A. J. Woodman is Professor of Latin at the University of Durham, and the co-editor of *Past Perspectives: Studies in Greek and Roman historical writing*, 1986.
H. R. Woudhuysen is Lecturer in English at University College London. He is working on an edition of *Love's Labour's Lost* for the New Arden series.

INFORMATION, PLEASE

Field-Marshal Earl Wavell: letters, documents, photographs etc; for a study.
Capt Harold E. Raugh, Jr.
1838 S. Bundy Drive, Apt 6, Los Angeles, California 90025, USA.

Maria Riddell (1772-1808): any surviving letters, apart from those held by the Burns Federation and Liverpool City Libraries.
Angus Macnaghten.
New Mile Cottage, Ascot, Berkshire SL5 7EX.

Novels by English authors, with their action set in Germany 1930-45: any information.
H. Husemann.
Universität Osnabrück, Postfach 44 69, D-480 Osnabrück, German Federal Republic.

William Gerhardt: any information concerning Gerhardt, however brief, and of any period; also personal recollections of Russia, and in particular St Petersburg, before and during the Revolution; for a biography of Gerhardt to be published by Oxford University Press.
Dido Davies.
10 Hertford Street, Cambridge CB4 3AQ.

Elizabethan popular culture: epitaphs, cookery receipts, writings c 1558-1603 on folk customs, etc; for an anthology of such items.
Leonard R. N. Ashley.
Department of English, Brooklyn College of the City University of New York, Brooklyn, New York 11210, USA.

Leslie Stephen: whereabouts of letters written in 1863 from the United States to his family, possibly forwarded to Henry Fawcett, and printed (in excerpts) in F. W. Maitland's *Life and Letters of Leslie Stephen* (1906).
Robert W. Johannsen.
Department of History, 309 Gregory Hall, University of Illinois, 810 S. Wright St, Urbana, Illinois 61801, USA.

TLS Classified

Rates: Classified Display—£10.15 pcc. Classified Linage—£2.00 per line. Minimum 3 lines—£6.00. Box number—£2.00. Copy deadline: Classified display and Linage: Monday 10.00am in week of publication.

To place advertisements write or telephone:

Colin Ferris, The Classified Department, The Times Literary Supplement
Priory House, St. John's Lane, London EC1M 4BX Tel: 01-253 3000 Telex: 264971.

General Vacancies

Opportunity for Academic Economist to join Publisher

Wheatshaf Books, a leading international publisher in the social sciences with special strength in economics, wishes to appoint a Senior Commissioning Editor/Editorial Director designate. The successful candidate will report directly to the Chairman. This is a senior appointment with excellent remuneration and prospects with one of the most successful companies in the field. Previous publishing experience is not essential. Key qualities sought are academic contacts, energy, and judgement. The successful candidate may well at present be a University/Politechnic lecturer. A substantial five-figure salary plus car, non-contributory pension and other benefits is offered.

Applications in writing with full c.v. to John Spiers, Chairman, Wheatshaf Books Limited, 16 Ship Street, Brighton, Sussex BN1 1AD.



Librarians

UCG Coláiste na hOllscoile Gaillimh
UNIVERSITY COLLEGE GALWAY
IRELAND
LIBRARIAN

The Governing Body invites applications for the above post which will shortly fall vacant.
The primary tasks of the appointee will be the provision, development and effective management of library services for an academic community of 5,000 students and some 250 teaching staff.

The post is a statutory, full-time appointment on the professional salary scale IR£23,337 to (7) IR£29,039.

Further information is available from The Registrar (Tel: 091-24411 ext. 121), University College, Galway, Ireland.
Closing date for receipt of applications: Wednesday, April 29th, 1987.

Personal

DRAWING DOWN THE MOON
THE ARTS AND CRAFTS SOCIETY
SERIES OF LECTURES AND DISCUSSIONS
From March 1987 the series will be
conducted by Dr. John G. Jones.
Members of the Society are invited to
attend. Tickets are available from the
Society's Hon. Secy, Mrs. J. G. Jones, 11
Kilmoreland Road, Dublin 4. Tel: 01-493 1721.

LONDON HOLIDAY EX-CHANGE
Minimum spend: £100. British
able flat, accepts S. Exchange
2 weeks minimum. See details
on card. Tel: 01-493 1721.

Business Services

**MANUSCRIPTS TYPED, RE-
CORRECTED AND PROFESSIONALLY
EDITED.** Tel: 01-493 1721.

Public & University

University of York
Department of English
and Related Literature
**CHAIR OF
MEDIEVAL
LITERATURE**

Applications are invited for the Chair of Medieval Literature which will fall vacant on the retirement of Professor Derek Pearsall's appointment as chair at Harvard University from October 1987. This appointment currently carries with it the directorship of the Centre for Medieval Studies.

Salary within the Professional range (scale under review - current minimum £19,305, with US\$).

Six copies of applications, with full curriculum vitae and suitable references, should be sent by 15 April 1987 to: Registrar, Department of English (Appointments), University of York, Heslington, York YO1 5DD. Further particulars are available. Please quote advertisement reference number 7/1034.

Holiday/Accommodation

DRISCOLL HOUSE HOTEL
200 single rooms, board £75 per week. Tel: 01-703 4172.

SNOWDONIA MID WALES 2/3 bed quality holiday or accommodation. Tel: 01-703 4172.

ALGARVE PORTUGAL 2/3 bed villa with own pool, garden and 8 miles from airport. Tel: 01-703 4172.

BOOKS IN NATIONAL LIBRARY The Sunday, March 8, 1987, edition of the National Library of Medicine, Washington, DC, is available at a special price of £1.00 per volume. Tel: 01-703 4172.

BOOKS IN NATIONAL LIBRARY The Sunday, March 8, 1987, edition of the National Library of Medicine, Washington, DC, is available at a special price of £1.00 per volume. Tel: 01-703 4172.

Books & Prints

KLENNETT WORLDWIDE BOOK SERVICE free C.V. Book-keeping. Tel: 01-703 4172.

SHILA PAYNE finds books. Tel: 01-703 4172.

ARAB WORLD - CENTRAL ASIA - Rare and out-of-print books. Tel: 01-703 4172.

AUTOGRAPHED LETTERS. Tel: 01-703 4172.

FOR YOUR STATESIDE BOOK SERVICE Tel: 01-703 4172.

AMERICAN Out-of-Print. Tel: 01-703 4172.

ARAB WORLD BOOKS - Rare and out-of-print. Tel: 01-703 4172.

Courses

UNIVERSITY COLLEGE DUBLIN Tel: 01-703 4172.

UNIVERSITY COLLEGE DUBLIN Tel: 01-703 4172.

UNIVERSITY COLLEGE DUBLIN Tel: 01-703 4172.

UNIVERSITY COLLEGE DUBLIN Tel: 01-703 4172.

Information Wanted

FOR A BOOK about the family, Anglo-Irish, etc. Tel: 01-703 4172.

© TIMES NEWSPAPERS LIMITED Tel: 01-703 4172.

© TIMES NEWSPAPERS LIMITED Tel: 01-703 4172.

© TIMES NEWSPAPERS LIMITED Tel: 01-703 4172.

© TIMES NEWSPAPERS LIMITED Tel: 01-703 4172.

© TIMES NEWSPAPERS LIMITED Tel: 01-703 4172.

© TIMES NEWSPAPERS LIMITED Tel: 01-703 4172.

© TIMES NEWSPAPERS LIMITED Tel: 01-703 4172.

© TIMES NEWSPAPERS LIMITED Tel: 01-703 4172.

© TIMES NEWSPAPERS LIMITED Tel: 01-703 4172.

© TIMES NEWSPAPERS LIMITED Tel: 01-703 4172.

TLS

The Times Literary Supplement

FRIDAY 13 MARCH 1987 No 4,380 UK 90p. USA \$1.95

The emollient Rab Butler
Education: Oxford from the Middle Ages;
government v universities and schools
Judaism in the ancient world
Arthur Schlesinger - liberal history and hopes
Philip Roth's counter-lives
A. S. Byatt on Brigid Brophy's essays



All advertisements are subject to the conditions of acceptance of Times Newspapers Ltd, copies of which are available on request

Harvard Paperbacks

Rights, Restitution, and Risk

Essays in Moral Theory

JUDITH JARVIS THOMSON

Edited by William Parent

"These essays are distinguished examples of analytical philosophy: clear, highly intelligent and scrupulously argued."

Bernard Williams
£8.95 Paper 288pp
0-674-76981-3

Victor Hugo and the Visionary Novel

VICTOR BROMBERT

"Nothing short of brilliant. Solidly researched, very well written, and full of original insights, it stands as a landmark in Hugo criticism."

Nineteenth-Century French Studies
£7.95 Paper 320pp illus.
0-674-93551-9

Why Hitler Came Into Power

THEODORE ABEL

"The book's main purpose is to measure, in the light of the author's unique data, the relative importance of each of the main factors to which [Hitler's] rise to power has hitherto been ascribed."

American Political Science Review

£7.95 Paper 352pp
0-674-95200-6

Communities of Women

An Idea in Fiction

NINA AUERBACH

"... defines a new tradition in the English and American novel... [It is] unusual, and points at a fresh and important direction for feminist criticism."

Feminist Studies
£6.95 Paper 232pp
0-674-15169-0

In the Heart's Last Kingdom

Robert Penn Warren's

Major Poetry

CALVIN BEDIENT

Bedient argues that it was in the long poem *Audubon* (1969) that Robert Penn Warren found his authentic poetic voice and persona.

£6.95 Paper 264pp
0-674-44547-3

The Critical Legal Studies Movement

ROBERTO MANGABEIRA UNGER

Develops the major ideas of an intellectual movement that has transformed traditional views of law and legal doctrine.

£6.95 Paper 144pp
0-674-17736-3

HARVARD

UNIVERSITY PRESS

126 Buckingham Palace Road, London SW1W 9SD

The Times Literary Supplement

March 13 1987 Priory House, St John's Lane, London EC1M 4BX

Contents

The emollient Rab Butler 259-60
Education: Oxford from the Middle Ages; government v universities and schools 261-5
Judaism in the ancient world 278
Arthur Schlesinger - liberal history and hopes 267-8
Philip Roth's counter-lives 274
A. S. Byatt on Brigid Brophy's essays 269

AMERICAN HISTORY 267-8, ART 273, BIOGRAPHY AND MEMOIRS 259-60, EDUCATION AND LITERATURE 261-5, ESSAYS 269, FICTION 274, HISTORY OF SCIENCE 281, MEDIEVAL STUDIES 279, ORNITHOLOGY 280, PHILOSOPHY 277, POETRY AND CRITICISM 275, POLITICS 266, RELIGION 278, SPANISH HISTORY 276

NORMAN GASH
JOHN FREEMAN
BURKE TREND
LINDA COLLEY

T. J. REED
RODERICK FLOOD

ALAN RYAN
C. BRIAN COX

ANDREW ROSENHEIM
PIOTR SOMMER
RIP BULKELEY

KEN BOOTH

JUDITH N. SHKLAR
ANDREW SINCLAIR

KENNETH O. MORGAN
A. S. BYATT

G. P. BUTLER
MASOLINO D'AMICO
LORNA SAGE

JAMES CAMPBELL

DAVID NOKES
ERIC SAMS
ARTHUR JACOBS

JACQUELINE BARNITZ

TONY GODFREY
JOHN McLEANE

ERIC KORN
ANNA VAUX

NEIL CORCORAN
SEAN O'BRIEN

PETER McDONALD
RICHARD FLETCHER

I. A. THOMPSON
JOHN EDWARDS
MALCOLM BUDD

FRANÇOIS RECANATI
TESSA RAJAK

J. R. PORTER
GILES CONSTABLE
ALAN BORG

ALEXANDER F. SKUTCH
CHRISTOPHER PERRINS

MARY GREPPIN
BUAN DUNN
CHARLES WEBSTER

JOHN HENRY

Anthony Howard: *RAB: The life of R. A. Butler* 259-60
John Kenneth Galbraith: *A View from the Stables - Of people, politics, military power, and the arts* 260
John Vaizey: *Scenes from Institutional Life and other writings* 260
J. I. Catto (Editor, with Ralph Evans): *The History of the University of Oxford, Volume One - The early Oxford schools*
James McConica (Editor): *The History of the University of Oxford, Volume Three - The collegiate university*
L. S. Sutherland and L. G. Mitchell (Editors): *The History of the University of Oxford, Volume Five - The eighteenth century* 261-2

Negley Harte: *The University of London 1836-1986 - An illustrated history* 262
Alan Weeks: *Comprehensive Schools - Past, present and future*
Eric Hewton: *Education in Recession - Crisis in County Hall and classroom*
Dennis O'Keefe (Editor): *The Wayward Curriculum - A cause for parents' concern?*
Frank E. Huggett: *Teachers - First-hand views of the classroom crisis*
Jeannie Oakes: *Keeping Track - How schools structure inequality*
Ira Shor: *School and society in the Conservative restoration 1969-1984* 263-4

Frank Palmer (Editor): *Anti-Racism - An assault on education and value* 264
Suzanne de Castell, Allan Luke and Kieran Egan (Editors): *Literacy, Society and Schooling - A reader* 265
Gerd Baumann (Editor): *The Written Word - Literacy in transition* 265
Of the Earth (poem) 265

Simon Duke: *US Defence Bases in the United Kingdom - A matter for joint discussion*
Desmond Ball and Jeffrey Richelson (Editors): *Strategic Nuclear Targeting*
Lord Zuckerman: *Star Wars in a Nuclear World*
Michael Charlton: *The Star Wars History - From deterrence to defence - the American strategic debate* 266

Arthur M. Schlesinger, Jr.: *The Cycles of American History* 267-8
John M. Findlay: *People of Chance - Gambling in American society from Jamestown to Las Vegas* 268
Thomas C. Leonard: *The Power of the Press - The birth of American political reporting* 268
Brigid Brophy: *Baroque 'n' Lord and Other Essays* 269
Michael Hamburger: *After the Second Flood - Essays on post-war German literature* 269
Blémore Zolli: *Aure - I luoghi e l'arte* 269

Behind the lines 270
The periodicals: *Lines Review* 270
Letters on Britain and East Timor, 'Road to Victory', Philosophy and Neuroscience, etc 271
Commentary

The South Bank Show: V. S. Naipaul (TV) 272
Cole Porter and others: *The Owners* (Victoria Palace Theatre) 272
Hector Berlioz: *The Trojans* (New Theatre, Cardiff) 272

Dorothy McMeekin: *Diego Rivera - Science and creativity in the Detroit murals / Ciencia y creatividad en los murales de Detroit*
Cynthia Newton Helms (Editor): *Diego Rivera - A retrospective*
Serge Fauchereau: *Les Peintres révolutionnaires mexicains* 273
R. H. Fuchs: *Richard Long* 273
Hilton Kramer: *The Revenge of the Philistines* 273
Philip Roth: *The Counterlife* 274
Zheng Jie: *Leaden Wings* 274
Edna Longley: *Poetry in the Wars* 275
Tony Connor: *Spirits of the Place* 275
China (poem) 275
Roger Collins: *The Basques* 276
A. W. Lovett: *Early Habsburg Spain 1517-1598* 276
T. N. Blisson: *The Medieval Crown of Aragon - A short history* 276
Norman Malcolm: *Nothing is Hidden - Wittgenstein's criticism of his early thought*
P. M. S. Hacker: *Insight and Illusion - Themes in the philosophy of Wittgenstein*
Merrill B. Hintikka and Jaakko Hintikka: *Investigating Wittgenstein* 277
David Cooper: *Metaphor* 277
Emil Schürer: *The History of the Jewish People in the Age of Jesus Christ, Volume Three, Part One (175 BC - AD 135)* 278
John Barton: *Oracles of God - Perceptions of ancient prophecy in Israel after the Exile* 278
Christopher Norton and David Park (Editors): *Cistercian Art and Society in the British Isles* 279
Caroline A. Bruzelius: *The Thirteenth-Century Church at St Denis*
P. L. Gerson (Editor): *Abbot Suger and St Denis* 279
Steven L. Hill and William L. Brown: *A Guide to the Birds of Colombia* 280
Valerie M. Thom: *Birds in Scotland* 280
Ian Newton: *The Sparrowhawk* 280
John Oodgers: *The New Where to Watch Birds* 280
Steven Shapiro and Simon Schaffer: *Leviathan and the Air-Pump - Hobbes, Boyle, and the experimental life* 281
Derek Gjerfoss: *The Newton Handbook* 281
TLS Listings 282-4
Among this week's contributors 283
Index of books reviewed 283
Author/Author 284
Publisher 285

Cover picture: "Great White Egret with Eucalyptus" by Philip Loring Grainger is on show in the exhibition of his photographs, *Long-legged Wading Birds*, at the British Museum (Natural History), Cromwell Road, London SW7, until March 29. The exhibition can be seen later in the year at the Zoological Museum of the University, Helsinki, and at the Museum of Natural History, Shanghai.

Falling short

Norman Gash

ANTHONY HOWARD
RAB: The life of R. A. Butler
422pp. Cape. £15.
0224918620

History records many men who were universally considered fit for supreme office - until they came to occupy it. The case of R. A. Butler is different. It is that of a man who was expected to reach the top, seemed to have more than one opportunity of doing so, but never did. Over his career float unanswered questions. Was he "the best leader the Conservative Party never had"? How good a prime minister would he have been?

There is a quality of elusiveness, a sense of incompleteness, which make the writing of his biography both fascinating and difficult. In this, the first complete and authorized *Life* of Lord Butler, Anthony Howard has responded to the challenge. As a political study it will arouse interest now, when many of the events are still within public memory, and will keep its value even when the full official archives are open to historians. Apart from Butler's own papers, Mr Howard has consulted certain other unprinted sources, and he has interviewed many who lived through the period he describes. Oral evidence is notoriously untrustworthy but Howard is in no danger. "There is no more flawed source", he remarks trenchantly in his preface, "for recalling the events of yesterday than human recollection". Later on he provides examples of Butler's own fallibility in this respect.

In his general treatment of Butler's career Howard is equally shrewd and robust. Though his own liberal views make him less than indulgent towards Butler's right-wing critics in the Conservative Party, towards his subject he is eminently fair and sympathetic. He has organized his material efficiently and keeps a sensible balance between politics and administration, which is always a problem dealing with the life of a statesman who spent many years in office. His writing is not particularly stylish but it has the important virtues of clarity and economy. Above all, without either obtruding or withholding his own views, he provides his readers with enough evidence on which to form their own judgments. One's only regret is that he did not write a longer and more general conclusion than the seven final pages (interest-

ing as these are) entitled "The Man and the Legend".

One important point brought out in the early part of his book is not only how quickly but how easily success came Butler's way: too quickly, perhaps, and too easily. Though his father, still moving up the ladder of the Indian Civil Service, was not wealthy, he was able to send his eldest son to public school and university. At Cambridge, where the Butler clan was already entrenched (two uncles and a cousin were college fellows, one of them about to become the university's MP), Rab blossomed amazingly: a double first, president of the Union, fellow of Corpus. Brief sojourns with the Rothschild and Courtauld families gave him a taste for high life and for the rest of his career he took a conscious pleasure in wealth, rank and title. The crowning point was his marriage to Sydney Courtauld, only child of the great textile magnate and one of the richest heiresses in England. After that it was roses all the way. Sam Courtauld settled on his son-in-law an annual income of £5,000 tax-free (the contemporary equivalent of a Cabinet minister's salary) and then obtained for him the nomination for the Conservative-held constituency of Saffron Walden, which duly returned him to the House of Commons in the general election of 1929 despite the national swing away from his party.

Well-to-do, well-connected, a demonstratively loyal Baldwinite, he soon began a dutiful apprenticeship as under-secretary at the India Office, the Ministry of Labour, and the Foreign Office. Up to the outbreak of war his record was that of a solid establishment man. He had been sorry for Hoare, did not care for Eden, was an unashamed advocate of appeasement, and mistrusted Churchill and his raffish tail. For Butler the resignation of Chamberlain in 1940 marked the passing of the old order of politics to which, by service and sympathy, he belonged. Logically, therefore, the formation of Churchill's wartime coalition should have been a political disaster. But it was characteristic of his career that disasters and ruptures were always avoided. Though he had made no secret of his pro-Munich views and clung to them longer than Chamberlain himself, he was urbane and clever, and had made few enemies. Churchill magnanimously acceded to Halifax's request that he should be kept on at the Foreign Office and the following year gave him the Presidency of the Board of Education. It was, presumably, not an office which ranked very high in the Prime Minister's mind as a contribu-

tion to the war effort. Nevertheless, the Butler family tradition was singularly devoid of military interests and Rab settled down happily to work on the education bill, which became law in 1944. He was also recruited into the party's policy-making organization. With his party out of office after 1945 it seemed natural that he should be invited to take charge of the moribund Conservative Party Research Department.

On the surface there seems an odd contrast between Butler's identification with the "old



gang" of the Conservative Party up to 1940 and the liberal, progressive reputation he acquired in the decade after the war. Howard offers no explanation for the transformation; perhaps he did not think one was called for. The difficulty only exists for those who make Munich a kind of general touchstone for distinguishing between the "liberal" and the "reactionary" elements within the Conservative Party. It never was; and more continuity existed between the pre- and post-war party than is often assumed. Baldwin had genuine liberal views, not least (in contrast to Churchill) on India; Chamberlain was an enthusiastic administrative reformer. Butler had much in common with his two former leaders. Indeed, it was a moral revulsion against the brutal interruption to the orderly progress of domestic reform which would be

Wordsworth and the Worth of Words

The late HUGH SYKES DAVIES
Edited by JOHN KERRIGAN and JONATHAN WORDSWORTH

In this book Hugh Sykes Davies addresses Wordsworth's major poetry. Language, and its interaction with genius are his central concern; but questions about Freud, Coleridge and the Romantic imagination are also discussed. A remarkable combination of analytic and empathic intelligence, this book should earn a place among the few essential studies of the poet.

346 pp. 0 521 30909 3 £30.00 net

Writing by Numbers

Trollope's Serial Fiction

MARY HAMER

This book examines the nineteenth-century practice of publishing fiction in serial form, and discusses its effect on the imaginative development of contemporary writers. In particular, it shows in detail how Trollope coped with writing novels that were going to be published as serials.

233 pp. 0 521 32528 5 £25.00 net

Bertolt Brecht

Chaos, According to Plan

JOHN FUEGI

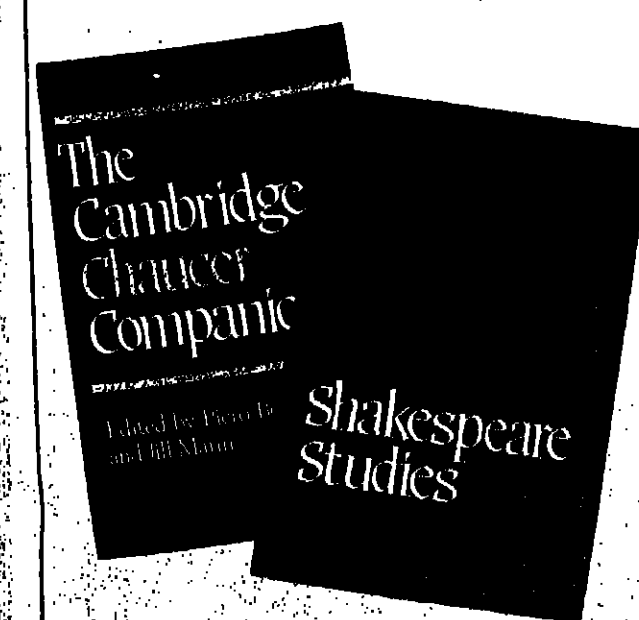
This is the first full-length study in any language of Bertolt Brecht's day-by-day work as a theatre director. Professor Fuegi tells how Brecht worked and reacted with actors in rehearsal, creating the tensions and contradictions from which his best productions emerged.

237 pp. 0 521 28245 4 Paperback £9.95 net

Cambridge University Press

The Edinburgh Building, Shaftesbury Road, Cambridge CB2 2RU, England

CAMBRIDGE



Geoffrey Chaucer: An Introduction to his Narrative Poetry

DIETER MEHL

This book serves both as a lucid introduction to Chaucer's narrative poetry for those tackling it afresh, and as an intelligent examination of the themes and techniques employed by Chaucer. Whilst taking full account of other critical approaches, the author produces his own distinctive and highly readable interpretation.

261 pp. 0 521 26839 7 Hard covers £25.00 net

0 521 31888 2 Paperback £8.95 net

The Cambridge Chaucer Companion

Edited by PIERO BOITANI and JILL MANN

The *Cambridge Chaucer Companion* contains a series of essays by internationally-known Chaucer experts, designed to provide a challenging introduction to the poet. Taken as a whole, the collection establishes a context for Chaucer and applies to his poetry detailed and frequently innovative analysis.

271 pp. 0 521 30422 9 Hard covers £27.50 net

0 521 31689 8 Paperback £8.95 net

The Cambridge Companion to Shakespeare Studies

Edited by STANLEY WELLS

This comprehensive introduction to the study of Shakespeare offers a series of essays specially written by an international team of leading scholars. Particular attention is given to new critical approaches and the plays on film and television. Thus the book forms an indispensable companion to anyone with a serious interest in Shakespeare.

340 pp. 0 521 26737 4 Hard covers £27.50 net

0 521 31841 6 Paperback £8.95 net

Shakespeare Survey 39

Shakespeare on Film and Television

Edited by STANLEY WELLS

This year's volume provides a comprehensive study of Shakespeare on film and television. The nineteen essays, by leading scholars in the field, include discussions of film adaptations of individual plays as well as studies of the BBC Shakespeare series and Shakespeare on radio.

269 pp. 0 521 32757 1 £27.50 net

Virtuoso perceptions

John Freeman

JOHN KENNETH GALBRAITH
A View from the Stands: Of people, politics,
military power, and the arts
449pp. Hamish Hamilton. £14.95.
0241 120209

The general implication of Howard's biography seems to be that Butler was consistently excluded from power by an inner cabal within the party hierarchy which Maudslayi once called the "blood and thunder group". The detailed narrative, however, does not really substantiate this thesis. A suggestion was apparently conveyed to the Queen in 1953 that if Churchill were obliged to resign, Lord Salisbury should be appointed interim Prime Minister until Eden had recovered sufficiently to take over. There is no reason to suppose, however, that the Palace would ever have adopted this constitutionally dubious and electorally damaging device. In any case Churchill recovered and Eden returned. To regard this as an opportunity which Butler missed is unclear. In 1957 the issue was simple. There was a clear majority opinion within the Cabinet and among senior Conservatives that Macmillan was the best man to take over the government from Eden. Against Butler were several counts - his cross-begint mind (the damning phrase "Butskellism" had been coined as early as 1954); his original opposition to the Suez expedition, which would have made disengagement under his leadership a rout rather than a retreat; and his reputation for irresolution. What was needed in the aftermath of Suez was not conciliatoriness but character. Churchill is said to have advised the Queen to take Macmillan as "more decisive". Though the disappointment for Butler was shattering, there was no plot. It was a plain choice between two possibilities and there can be little doubt that in the circumstances the right man was chosen.

This leaves 1963 as the last foothold for a conspiracy theory. On this occasion the activity behind the scenes was more confused; the candidates more numerous; the consultations wider but more secret. Macmillan was clearly determined to prevent Butler from succeeding as by right to the leadership; and the obscurity surrounding the complicated sounding of opinion within the party left the suspicion that the Prime Minister and his Chief Whip had manoeuvred Lord Home into the position of being the least contentious of the four or five men who were under consideration. Yet Butler, already acting head of the government, could have staked out a formidable claim to the succession. He was in a stronger position than in 1957 since there was now no other candidate of equal or superior validity. But his earlier rejection had made him pessimistic and passive. It was not that he did not play his cards right; he did not play them at all. Not for the first time, in the author's words, he was "putty in the Prime Minister's hands".

What Howard's book in fact demonstrates is that Rab himself was largely responsible for his failure to reach the top. Throughout his career he never forced an issue. There was an emollient strain in his temperament which made it easier for him to give way in the face of difficulty than to stand firm. There was no steel beneath his velvet. Macmillan in 1961 described him as representing the "Academic and Civil Service tradition" within his ministry. One does not imagine that in so doing he was offering an unsolicited testimonial to Butler's firmness of character. Churchill once observed to Butler that "everyone has to learn to defend themselves". It was a lesson Butler never learned. Towards the end of his life he told me that his guiding principle in politics had been never to do anything that would split the party. Admirable as such a sentiment is in theory, in practice it is bound to have an inhibiting effect.

One may suspect also that beneath the rationalization of his political conduct lay more complex psychological actors. Rab was a very private man whose humour and whimsicality shielded a reserved, solitary personality. Like many academically clever people he was too often insulated from reality, too idealistic, and in a sense too decent for politics, which is a rough trade. This does not mean that he would not have been a respectable Prime Minister; but it does explain why he never became one.

Robin Corbett MP, together with his wife Val Hudson, has assembled a collection of vote-winning jokes and stories. *Can I Count on a Joke Supporter?* (160pp. Stanley Paul. £7.95. 09 1662508). Proceeds from sale of the book go to the Save the Children Fund.

A View from the Stands is a 420-page conducted tour of the backwaters of J. K. Galbraith's life and times over the past twenty-five years and, more importantly, of his "off-duty" tastes and foibles and prejudices and obsessions. Of course the quality of these writings varies, and, as with any such scrapbook compilation, much depends on the editing, selection and research. Here Galbraith is lucky. Andrea Williams and Janey Siepmann have shown taste and for the most part discrimination in the selection, as well as an evident diligence and piety in research.

Too much piety, perhaps. There is a noticeable disparity between the best and the less good in the book. Take India, for instance, on which Galbraith is an acknowledged authority; the preface to a republication of James Mill's *The History of British India* (1968) is a fine piece, illuminating, sharp, informative. "Introducing India", by contrast, the preface to a volume of essays by Frank Moraes and Edward Howe, is a very ordinary piece of commissioned writing. The *Washington Post* review of Stanley Wolpert's *Jinnah of Pakistan* (1984) is surely no more than perfunctory hack journalism,

whereas the review (*Film Comment*, 1983) of Attenborough's *Gandhi* is highly perceptive, well judged - and right: by far the most insightful comment on this flawed but monumental work that I have seen. Of the four pieces on Indian art, that on W. G. Archer (*A New York Times* book review, 1974) should be singled out: the others are far less effective.

A View from the Stands is not essentially about economics, or even about politics: here we are concerned with Galbraith the man; with his personal likes and dislikes; with Gloria Steinem and Rab Butler, Richard Nixon and David Niven, J. M. Keynes and Barbara Ward, Eleanor Roosevelt and Mahatma Gandhi, Lyndon Roosevelt and Malcolm Muggeridge, Robert Kennedy and James Hamilton and Evelyn Waugh - a selection (chosen at random) which illustrates a diverting catholicity of taste and interest. In some ways the book is more revealing than *A Life in Our Times*, his previously published memoirs. And the man revealed is substantial, interesting, frequently perverse, occasionally silly, almost always stimulating - at least hardly ever a bore - opinionated, funny, fastidious, loyal, on the whole generous and magnificently infallible when he is wrong.

The few more or less "weighty" political essays may strike some readers as having less value than many of those crafted with a lighter touch. Galbraith does not always seem to apply to his political rhetoric quite the same rigorous intellectual discipline which he properly requires from his conservative antagonists. His

sententious exhortations on the Bomb and arms control, affirmative action, the "starvation" of the cities, though oozing with good intent, are neither fully convincing nor very original. When he descends from the pulpit and uses the more vernacular arts of satire, ribaldry, indignation and occasionally downright invective on similarly important subjects, he is not only effectively persuasive, but a joy to read. The eulogy on Chester Bowles (1971), for instance, originally a *New York Times* book review of Bowles's *Promises to Keep*, is a passionate and aggressive defence of his friend, which deserves to be noted as a serious historical comment.

Galbraith's earlier works, such as *The Affluent Society* and *The New Industrial State*, owed much of their success to being well written, but it is when one sees a wide miscellany of his work - articles, reviews, speeches, letters, prefaces over nearly a quarter of a century - gathered in one volume that the economy, clarity and pungency of his writing become apparent. His not altogether unfriendly dismissal of Mountbatten, "an outstanding example of 'upward failure', in a *Washington Post* review of Philip Ziegler's biography, is a splendid piece of comic irony: "All his life Mountbatten was repeatedly sought out by people who wanted less thought and more action, both of which could provide." Moreover he resists the temptation to allow virtuoso writing to cloud specific meaning: the perception is used to illuminate sharp and personal - if from time to time perverse.

A passion for individuality

Burke Trend

JOHN VAIZEY
Scenes from Institutional Life and other writings
164pp. Weidenfeld and Nicolson. £12.95.
0297 7868 X

This book is a tribute to the memory of a great survivor, a man who overcame, with a grim and bitter determination, the physical and psychological impediments inflicted on him by the onslaught of osteomyelitis at the age of fourteen. It is virtually impossible to re-create in one's own imagination the nerve-shattering pain so relentlessly recorded in *Scenes from Institutional Life* and the apparently callous and indifferent treatment which was perhaps all that a wartime hospital could provide. The effect on an intelligent and sensitive teenager finds its only parallel, so far as I know, in the writing of Denton Welch. Both men were young when disaster struck; both endured intense pain over a long period; and both testify, unforgettably, to its crippling effects on character and sensibility.

Like Welch, only more intensely, Vaizey will have nothing to do with the conventional answers to the problem of unmerited suffering. It is no comfort to be told that others have suffered as much, if not more; or that one's personal agony is merely a small part of the universal agony of mankind. Least of all is it acceptable to be told that pain is ennobling, a reinforcement of character and a spiritual purification.

It was self-evident to me that my own suffering had turned me into a whining, self-pitying wreck of a personality - I hated myself, my illness, those who were sick, those who were well, the hospital and those who served it. In many important directions I have never lost this hatred in later life; it forms the backdrop of anger and protest against which I see many sections of my life. I hated and I hated.

There have been few more powerful indictments of the irrational injustice of life; and few more terrifying illustrations of the psychological damage which intense physical suffering can inflict. Vaizey's own solution was "to come to terms with my unhappiness by killing emotion". He retired into a private world of deliberate non-communication; and by his own account paid a most terrible price (ten years later, when all the emotions which had been pent up for so long burst through, it did with a minute expression in *Scenes from Institutional Life*).

One of the consequences of the long period of misery and frustration in hospital was a deep mistrust of institutions; and in a chapter entitled "Why?", in which he seeks to define the motives which have prompted him to write about his searing adolescent experience, he identifies as one of the principal reasons his passion to preserve an individual's humanity against the restricting, corrupting influence of so many institutions and social organizations. "My passion for individuality, for uniqueness, is the very voice of civilisation itself and it is wrong to treat people as categories, to treat children as children, the sick as sick"; and so he proceeds to an almost wholesale condemnation of all patterns of institutionalized behaviour - the ethos of the public schools, the wearing of uniforms by those in authority, the habit of saluting by those under discipline. They are all examples of an institutional way of life all of whose manifestations are "equally horrible".

Maybe they are; but have we yet reached a stage of moral and social development where we can really contemplate doing without them altogether? For some practical purposes there is no alternative to treating children as children and the sick as sick; and, at least for the foreseeable future, it is simply unrealistic to "long for the day when the last children's home is burnt to the ground" and to maintain that "no society that has within it a single prison-cell can be called civilised". Both children's homes and prison-cells are going to be with us for some time yet; and, although one can understand why his earlier experiences created in Vaizey so intense a loathing of anything which limited the free, spontaneous development of individuality, one cannot disregard the extravagant, almost hysterical, tone of his prescription for Utopia.

Towards the end of his life he discovered this for himself; and the selection of his other writings which constitutes the remainder of this book documents his process of discovery. His early revolt against the institutionalized Establishment led him, naturally enough, to become a socialist, with a keen and professional interest in economics and the social sciences. But by 1978 he had decided to leave the Labour Party; and twelve months later, only four years before his untimely death, he accepted the Conservative whip. He justified his action in a letter to *The Times* in December 1980; and there is an odd symmetry in the fact that, as it had been his experience in his first hospital that had given him his original incentive to embrace the socialist creed, so it was again from a

hospital bed, where he was awaiting an operation which he did not expect to survive, that he launched his denunciation of that creed and asserted his conviction that "the only workable set of political principles in force in Europe today is Tory pragmatism". Even the subsequent formation of the SDP, which one might have expected to be more congenial to Vaizey than full-blooded Conservatism, failed to enlist his allegiance. His objection, he says, was one of principle:

Their ideas are based on a fallacy. They believe that the non-Marxist social sciences represent a valid alternative to Marxism as techniques of analysis and prescription for what are perceived as social ills. I have come to the view, long held by thinkers like Oakeshott, that politics are mainly a matter of habit and judgment; that the unexpected usually happens; that the good life is usually unaffected by state action; and, above all, that the social sciences, while occasionally fun or exciting, are (like history, English criticism and philosophy) rarely at all to do with day-to-day action. . . . Those who think they are applying scientific principles to social life are doing more harm than good.

And so the wheel came full circle. Even so, Vaizey was entitled to claim that he remained faithful to his basic principles throughout his public career. He came to believe that the socialism which he had originally embraced as representing the cause of the dispossessed and the suffering resulted, necessarily and inevitably, in political tyranny; and this became as repellent to him as the personal tyranny which had earlier been typified by hospitals and other institutions. In each case it was the unique, irreplaceable individual who had to be protected from the malign, inhibiting influence of those who were so wrongly convinced that they knew, better than himself, what was good for him. To this conviction Vaizey held true; and he would certainly have regarded the value judgment which it embodied as more important than mere intellectual consistency. He once said of himself, "I don't mind being one of the great, but I don't want to be one of the good". It will be ironic, an irony which he himself might have appreciated, if the judgment of posterity denies him both parts of his desire.

The eleventh edition of *Prest and Coppock's UK Economy: A manual of applied economics*, edited by M. J. Artis (366pp. Weidenfeld and Nicolson. Paperback, £8.95. 0297 78996 1) has recently been published. First issued in 1964, the book is revised every two years; contributors include M. C. Kennedy, R. L. Harrington, C. J. Green and J. S. Metcalfe.

An obsession with the State

Linda Colley

J. I. CATTO (Editor, with Ralph Evans)
The History of the University of Oxford
Volume One: The early Oxford schools
728pp. £60.
019951013 X
JAMES MCCONICA (Editor)
The History of the University of Oxford
Volume Three: The collegiate university
800pp. £60.
019951013 X
L. S. SUTHERLAND and L. G. MITCHELL
(Editors)
The History of the University of Oxford
Volume Five: The eighteenth century
940pp. £75.
0199510156
Oxford: Clarendon Press.

Why has the University of Oxford always been more eager than Cambridge to reconstruct its history? Is it that the former University exceeds the latter in self-regard? Or was the poet William Cowper right to remark that whenever of these ancient institutions made a move, the other stood still to demonstrate its superiority? Whatever the reason, in 1966, while Cambridge was putting up its new history faculty building, Oxford determined upon a less practical but perhaps in the end more durable monument - a multi-volume history that would draw on the wealth of all its college archives and on the wisdom of an array of British and North American scholars. It was important, judged Lord Bullock, in the light of the Franks Commission of Inquiry into Oxford University, "to put these reforms into a proper historical perspective [which] would be a declaration of confidence in ourselves as heirs to a great tradition". As it happened, the Franks Report was never properly implemented, but the history was. Not for the first time in Oxford's experience, reform founded but the work of retrospection endured.

Indeed, in many ways it has triumphed. These three massive and magnificently produced volumes are to be followed by five more. Once they are available, we will have a history of Oxford University that stretches from the twelfth century to the present, a treasure trove of anecdote, information and fine scholarship that will easily outclass any other university history in existence. What we will not necessarily have, however, is a clearer sense of how exactly the history of a university should be written. Should it, for example, emphasize intellectual history? Or focus on an institution and its composite buildings? To what extent should it analyse the social provenance and subsequent worldly careers of the student body? And how far can one treat the history of a university in isolation from that of the State?

It is very much to the credit of their General Editor, the late T. H. Aston, that these three volumes all recognize the scale and diversity of their task. In none of them, however - though James McConica makes a notably determined and intelligent effort - has this diversity been tamed and reduced to a systematic and coherent methodology. Instead, the different facets of Oxford's past have been allocated to different, (and sometimes, differing) scholars. Fourteen of them were involved in the production of Volume One, and fourteen more in Volume Three; while the sheer bulk of Volume Five is partly to be explained by its twenty-three contributors. Predictably, too, each volume has been shaped by the research interests of its editors and the availability of sources. Thus J. I. Catto and Ralph Evans have compensated for a paucity of domestic detail by scouring eighteen Continental archives and devoting six chapters to the Oxford schools' contribution to European culture. Conversely, the eighteenth-century volume has been moulded by its editors' expertise in English political history, and is concerned with the rest of Europe not at all: the Enlightenment does not even feature in its index.

Oxford's story is a complicated one, its early history sparsely documented and obscure. Sometime after 1095, a single schoolmaster established himself at Oxford. A century later seventy masters were teaching there. A century later still and the successors of these men possessed sufficient corporate identity to seek

to elect their own Chancellor instead of accepting the Bishop of Lincoln's nominee. In this they failed, largely because their influence was still so puny. Intellectually, medieval Oxford was overshadowed by the older and much wealthier schools of northern Italy and northern France. At home, most of its students were lodged parsimoniously in over 120 Halls and divided, often violently, into Northerners and Southerners. (The boundary then was the River Nene.) None the less, there was growing confidence, and with reason. Scholars like Walter Burley and William of Ockham pioneered a brand of logic and natural philosophy that commanded Western Europe's grudging admiration. (More basely, there was "bousynge and drynkyng", complemented in the late thirteenth century by Oxford town's growing supply of prostitutes and, in the fourteenth century, by an improvement in living standards - John Wyclif, we are told, rented rooms at Queen's College with a latrine of his own.)

What transformed this miscellaneous enterprise into a distinguished and distinctive university was the emergence of a collegiate system and, much more importantly, the sponsorship of the English nation state. In 1348 Oxford possessed only six secular colleges. By the 1580s there were sixteen of them, housing two-thirds of the student body in a much grander architectural style. Magnificent formal quadrangles had been laid out, as at New College; halls and chapels had been panelled, as at Magdalen. This new splendour derived from an increase in benefactions, which in turn produced more, as nostalgic alumni and rich widows donated money that could no longer be absorbed by the dissolved monasteries and chantries of post-Reformation England.

But Oxford colleges, like those of Cambridge, have always represented much more than material wealth. They are, rather, a prime expression of what Tocqueville rightly diagnosed as the stereotypical English institution - the club. As such, and at their best, they provided (and still provide) for rare congeniality and intellectual exchange. At their worst, they exuded (and can still exude) an arrogant and parochial exclusiveness. In the past, both of these tendencies made for educational variety and institutional strength, while contributing to the notion that Oxford was a bastion of autonomy as well as of privilege. Yet, as all these volumes make clear, absolute autonomy was rare and rarely desired. What Oxford men wanted was government patronage and protection: the price was co-operation and a willingness to conform.

Successive English monarchs looked to Oxford for both strategic and cerebral assets. Its easy access to the Midlands and to Wales involved it in Stephen's civil wars in the twelfth century, led Henry III to make it his centre of military operations in 1264, and Charles I to select it as his headquarters in the 1640s. More generally, their Latin, their literacy and their legal knowledge drew a growing number of Oxford graduates into royal and episcopal employment. Once there, they could and did advance their own. Cardinal Wolsey, one-time Fellow of Magdalen, employed over one hundred Oxford men in his household, while a lesser but luckier Tudor politician, Sir William Petrie, transformed his Alma Mater, Exeter College, by a princely benefaction in 1566.

Indeed, as Claire Cross comments in the McConica volume, the Tudor era cemented and accentuated Oxford's previous reliance on the State. Since so many fellows and graduates had ecclesiastical ambitions, the establishment of a State Church made them all the more dependent on royal pleasure. A series of royal visitations - in 1535, 1549, 1556 and 1559 - only dramatized the fact that Tudor monarchs required Oxford to legitimize and affirm their fluctuating religious and dynastic settlements. There were many individual dissidents, but as a body Oxford obliged. It reluctantly endorsed Henry VIII's divorce of Catherine of Aragon; under Edward VI it practised iconoclasm and accepted the leading reformer Peter Martyr as its Regius Professor of Theology; under Queen Mary it became a centre for the Counter-Reformation, the testing-ground of Cranmer, Ridley and Latimer, who were burnt at the stake in Oxford's market square.

The rewards for such assiduous versatility were "immediate" and "extensive". Under

Elizabeth I and the early Stuarts a now moderately Anglican Oxford flourished in happy symbiosis with a moderately Anglican polity. But its more pronounced dependence on the Crown, together with its continual dependence on the Church, was likely to make Oxford vulnerable if those two authorities were ever in conflict. After 1685 they frequently were. James II defied the Church of England and sought to promote Catholics: Oxford opposed him. William III wanted a more comprehensive religious policy. Oxford resisted him. When the Lutheran Hanoverians and Whig Supremacy arrived in 1714, the university's High Church posture and Tory politics attracted blanket accusations of Jacobite treason. The substance behind this slur was limited, but Oxford's morale still plummeted and so in the eighteenth century did its scholarly reputation.

With Volume Five of this series, however, comes formidable if not final vindication. As early as 1972, the late Lucy Sutherland sought to rescue Georgian Oxford from its many contemporary and subsequent critics, arguing, as her co-editor L. G. Mitchell argues here, that "The university did not mark time in the eighteenth century, and although movement might be limited in scope, movement there was undoubtedly so". But, one must ask, how much?

For as Mitchell's restraint suggests, the evidence that eighteenth-century Oxford was torpid and corrupt is extensive and varied. It was predictable, perhaps, that the brilliant and papist Edward Gibbon would find the high Anglican and low-achieving Fellows of Magdalen risible, and in his *Autobiography* he famously did. But even that most conservative and least iconoclastic of men, Lord Chancellor Eldon, dismissed his Oxford examination as a farce. The university produced few scholars of international repute in this period, and those it did it often failed to keep or to acknowledge. William Blackstone resigned from the Vinerian Chair of Law as soon as his *Comm-*

aries came to be published. Thomas Beddoes, who should have been the university's first Professor of Chemistry, was forced to leave it because of his radical politics. And when Samuel Johnson finished his dictionary and returned in triumph to his old college, Pembroke, its Master still failed to invite him to dinner.

The fellows who remained in residence were often dull and sometimes drunk, sunk - as Sydney Smith complained - in "miserable jealousy and littleness", "useless", as John Wesley declared, "to a proverbial uselessness". Which explains why one Student of Christ Church (again, scarcely a hotbed of radicalism) should have suggested in 1715 - quite seriously it seems - that a special college called Drone Hall should be created for superannuated Oxford dons.

Such testimonies (and they all come out of this book) make eighteenth-century Oxford sound like the location of one of Gulliver's least rewarding travels, full of Lilliputians in intellectual stature, Laputians in academic utility, and with scarcely a worthwhile Houyhnhnm to be seen. The students were not thick on the ground either. As V. H. H. Green remarks in one of the three excellent chapters he contributes here, "the most obvious feature of Oxford's history in the eighteenth century was the decline in the number of undergraduates". Matriculations fell from over 450 in the 1660s to under 200 in 1750 and had still to exceed 250 in the 1790s.

This, then, is the well-documented and familiar case for the prosecution. The prime extenuating factor is that in this period - and most unusually - Oxford was in bondage to the British State without being very much assisted by it. The Laudian statutes of the 1630s inhibited the evolution of its curriculum, and restricted its membership to men who subscribed to the Thirty-Nine Articles of the Church of England. This divorced the university from a great deal of scientific and medical talent at home, since it was Dissenters who now dominated these fields. Even worse, since

Rereading the Past



Pandora's Daughters

The Role and Status of Women in Greek and Roman Antiquity

by Eva Cantarella
translated by Maureen B. Fant, with a foreword by
Mary R. Lefkowitz

"In their abstraction and generality," writes Eva Cantarella, "the rules of law allow reconstruction of the life of all the women who have passed through history without entering it." *Pandora's Daughters* is the first history of women in ancient Greece and Rome written from a legal perspective. Moving outward from an examination of the legal evidence - laws governing marriage and divorce, sexual behavior, and inheritance - Eva Cantarella demonstrates how literary, anecdotal, and juridical sources can and cannot be used to reveal the treatment of women in Greek and Roman society.

£23.55 hardcover £7.80 paperback

Literary Theory/ Renaissance Texts

edited by Patricia Parker and David Quint

"An exemplary collective accomplishment in comparative literature. . . . The results are important for all those who seek to understand a group of English and European masterworks that will define our cultural heritage." - Jonathan Arac, Duke University

In fifteen chapters, leading scholars apply a broad range of theoretical approaches - including deconstruction, Marxism, feminism, psychoanalysis, and "new historicism" - to genuinely new readings of Renaissance literature. With contributions by Terence Cave, Eugenio Donato, John Freccero, Stephen Greenblatt, Thomas Greene, and others.

£23.55 hardcover £10.20 paperback



THE JOHNS HOPKINS UNIVERSITY PRESS
c/o Trevor Brown Associates, Suite 7 26 Charing Cross Road, London WC2A 4LN

A cause for indignation

T. J. Reed

NECLEY HARTE
The University of London 1836-1986: An illustrated history
303pp. Athlone. £11.95 (paperback, £4.95).
0485 11299 X

This might not seem a time for academics in Britain to celebrate. But then, we can't choose the circumstances in which our great academic institutions round up their centuries and half-centuries; and recalling a proud past record may put the pressures of our day into sane perspective in all their intrinsic pettiness. A desperate situation, but not serious, as the Viennese say. At all events, it would be a gloomy day that let the one hundred and fiftieth anniversary of the founding of the University of London pass in silence, and to mark it we have Negley Harte's history.

It is a book of dry information leavened by dry wit in its choice of quotations and its picture captions. If you want to know how Britain's largest university came about, through every twist and turn of proposal and opposition, enquiry and controversy, with thumbnail sketches of the personalities involved, it's all there in brief compass and clear outline.

And a bizarre story it is. Founded by government in an age of *laissez-faire*, with the Treasury at first generous, then watching every shilling on the porters' wages, the University began as a purely examining authority to validate other foundations' students; for a long time it resisted as corrupt the notion that it should itself teach those it examined (Senate in 1864 said that "lectures would not be desirable in connection with the University"), leaving all such things to University College, King's College and others (whose history this is not); it led, at a succession of inadequate premises, an existence unrecognized by taxi-drivers and dubious even to itself; it eventually acquired the Bloomsbury site; lost it; regained it at a higher price; built on it; and at last stood there in a brick-and-stone substantiality that its fifty-five disparate institutions could more readily relate to. Insiders still recommend ignoring the federal structure (which they claim they do not understand themselves) and sticking instead to the local realities of each "School" (such as the Institute of Education) or each "Institute" (such as the School of Slavonic and East European Studies).

But London University is more than either its federal administrative structure or its constituent parts. At its dense core between Euston Road and the British Museum, if it is a massed academic presence - UCL and Birkbeck, the Courtauld Gallery and Courtauld and Warburg Institutes, the Schools of Oriental and African Studies, of Slavonic and East European Studies, and of Hygiene and Tropical Medicine, the Institutes of Historical Research and Germanic Studies, with the Senate House as a banner - asserting itself in the resistant environment of an immense city. The effect here is not diluted by domesticity, as in Oxford and Cambridge; the buildings are not cloyingly describable as "heritage"; there is no irrelevant admixture of social pretension and advantage in the atmosphere. The bones of a university's activity lie bare: the pursuit and transmission of knowledge. What, beyond that, the University did to shape society lies close to those central purposes. It opened doors to study and advancement which religion, class and sexual discrimination had everywhere else kept firmly shut; and it reshaped the syllabus of modern knowledge, confirming the centrality of science, and introducing modern languages. (It was a venial sin by comparison to have the occasional ceremonial oration in Latin.)

None of this was achieved without a struggle, or some backsliding. Early changes to allow women to take exams were mislaid; there could be a member of Senate (Arnold of Rugby, no less) who did not believe it right to award degrees to Jews. But these details yield to a longer perspective. What is a celebratory history for if not to give us a sense of things we can take them for granted? If took a Frenchman to find the higher rhetoric to express them, Louis Combarieu, Professor of English at the University of Paris, on the occasion of

London's hundredth anniversary: "In the spirit and tradition of this University lies infused the most indestructible soul of democracy: the love that yearns to bring the common culture to all the children of the land. In that spirit and that tradition is enshrined as well the devotion of the scientist: his religion of the quest, ever spreading and ever renewed, of disinterested knowledge."

Those phrases might have been borrowed to characterize universities generally, and still apply. If they need modifying, it is only by making explicit what was (then) too obvious to need stating, namely, that practical benefits to society also followed: that "culture" was not a narrowly personal or inert possession, but something which produced an enhanced awareness and performance in whatever people did; and that "disinterested knowledge" was not useless knowledge, but meant knowledge established with the freedom from bias which makes it reliable for practical application as well as for pure contemplation. This in the end is the justification for academic work to those who are asked to pay for it (the taxpayers, that is, who earn the money, not the politicians, who merely channel it, or refuse to); that in these two ways it pays society a good return as a by-product of maintaining its own standards, and of following out the inner logic of its investigations. The request is, admittedly, for an act of faith; but it is a faith that can rest on evidence; which lies (or till recently lay) in an enlightened society with a commitment to reflectiveness and compassion, and in the creation by free research, freely pursued, of innovations whose utility ordinary people might judge.

Any such organic conception of culture is a closed book to a government like the present British one, with its penny-in, tuppence-out demands, which has pushed the universities, and educational provision at all levels, into a sharp decline. The pathetic superficialities of its Green Paper - half-hearted references to the value of arts courses if sufficiently "rigorous", or to "education for pleasure and general culture", plainly a luxury that cannot really be afforded - have been called "philistine" many times. Given the way that term is commonly used, it may seem the government was merely being accused of not sufficiently liking what other people do like - conflicting views on the desirability of what is still a luxury. But "philistine" in fact applies here in all the range and rigour of Matthew Arnold's usage: the philistine does not trust, does not have any regard for, barely even recognizes ideas as the vital and transforming elements in society that they are. Hence the mere lip-service to arts courses which goes along with a desire to reduce them, and with a disbelief that they really produce a kind of graduate we need. (Commercial and industrial firms - and successful ones - argue the reverse; but are no more listened to than anyone else.)

As for the logic of basic research - it is the ground from which new growths have always sprung unlooked-for in the past, and you cannot have continuing applied technology without a continuing basic science to apply - this, being an idea in Arnold's sense, is not trusted, not regarded, simply in the end rejected because it demands a spread of resources; and the dominant counter-plan is to save resources instead of investing them. Investment has been the British weak point for decades, under all governments. Now, however, the failure to invest is creeping gangrenously further back: we save money on the most fundamental investment of all, trained minds and new work, so as to free resources. For what? The bread and circuses of tax cuts, George Walden is seen on television regretfully justifying the limits on scientific investment: there are, he says, old people in society who need treatment - as if these were incompatible alternatives rather than equal imperatives.

Of course, the politician's time-scale is short: one term of office is success; three is a record. If fundamental necessities can be put off for a time, that too is a success, even though the bills, one way or another, will come in eventually. But they are already beginning to come in now, in the flagging productivity of certain sciences (biology, physics), carefully monitored by the Royal Society; in the growing growth of scientists and other academics who, well-trained and utilizable at a high level,

come cheap to the foreign employer. He is glad to take over the responsibility of providing the working facilities that are lacking in this country.

At least now the situation is becoming unmistakably clear, and its nature is being widely publicized and recognized. We have come some way over the past two or three years, since the height of the government's campaign to persuade the public that the universities had somehow failed the nation. (With its customary intellectual subtlety, it never quite explained how: since university-trained people were everywhere in the economy, and the economy was doing badly, the argument implicitly rose to the dizzy heights of *post hoc, ergo propter hoc*: recrimination stood in for analysis and policy.) Now the responsibility looks to be government's for gratuitously hacking at what was an internationally highly regarded university system. Gestures have been made, some money has returned. But the realities of institutional finance are such that there are degrees of damage that cannot be put right, even if the sums now offered were multiplied several times.

Nowhere is this more clearly illustrated than in London's case. Harte says little about the hacking of London's institutions in the Thatcher years. He speaks guardedly of the "new financial climate" (that said cliché which implies powers beyond human control), he says that "too much has happened in the last ten years for comprehensive summary", he speaks of Queen Mary College being "enhanced" by transfers of staff and students from Westfield, and inevitably of "restructuring". No doubt in an anniversary volume the sad realities may have been thought out of place. But there should be limits to euphemism. London University's staff has suffered years of nerve-wearing work, dismembering its own institutions and trying to patch new and viable compounds together. Proud traditions have been destroyed. Bedford College has gone in its merged form with Royal Holloway, it has up the largest arts faculty in the University, it is placed at the further remove from libraries, colloquia and inter-collegiate teaching. The individual departments are too large to be viable on the Egham site. Management consultants have rebudgeted the brave new merger work, and a 10 per cent cut in academic staff is now planned by October 1987. Westfield, having lost its sciences to "enhance" QMC, is left too small to survive long. Far from "consolidating several suitors", the college is a girl without a dowry, desperate to be rescued. Birkbeck's troubles have been widely publicized: no more needs to be said than that a college which works (and has done since before the University itself was founded) in adult and "second-chance" education is a good measure of the educational values of those responsible for funding it. Even after the revised assessment of its students' "part-time" character, it is in grave peril. For all the reorganizing, the pattern of the University will be administratively no less haphazard and heterogeneous than it always has been; there will be less of it, but it may be weaker rather than healthier, in line with much in Britain that is now described as "fitter and leaner", which tends to mean lacking a limb here or there. And, as in institutions all over the country, the cost has been in energies and concentration stolen from teaching and research, which are our proper business.

Of all this, even - or perhaps, to defiance, especially - a celebratory volume might have made something: it is hard to value one's situation without feeling a proper indignation at the irresponsible policies that have damaged it and are damaging it still. Academics have no duty to remain *verfremd* when the values of their profession are themselves under attack. The University's Chancellor in her foreword reflects how natural it is "to indulge in *ad hominem* beating" at such a major milestone. True enough, and we properly rejoice with a great university which once did so much to lead and enlighten its older brethren. But underneath the celebratory drum-roll for casualties past and losses not yet fully counted.

An anthology in *Celebration of King's College Chapel*, compiled by Graham Chaitin, has recently been published (80pp: Cambridge University Press for King's College, Cambridge, £2.95, 0 907115 43 8).

Schools - who should be in charge?

Roderick Floud

ALAN WEEKS
Comprehensive Schools: Past, present and future
228pp. Methuen. £15.
0416 406904
ERIC HEWTON
Education in Recession: Crisis in County Hall and classroom
191pp. Allen and Unwin. £15 (paperback, £5.95).
0043790038
DENNIS O'KEEFE (Editor)
The Wayward Curriculum: A cause for parents' concern?
227pp. Social Affairs Unit. £9.95.
0907631193
FRANK E. HUGGETT
Teachers: First-hand views of the classroom crisis
215pp. Weidenfeld and Nicolson. £10.95.
037787918
JEANNIE OAKES
Keeping Track: How schools structure inequality
213pp. Yale University Press. Paperback, £8.95.
0300 032927
IRA SHOR
Culture Wars: School and society in the Conservative restoration 1969-1984
283pp. Routledge and Kegan Paul. £19.95 (paperback, £6.95).
0710206372

Education is an intensely political subject. Because, both individually and collectively, we are about our children, and because in Great Britain those children are almost all educated at some public expense - among them those who, having been to fee-paying schools, study free at university - it cannot be otherwise. Moreover, the demand for education, like that for health, will never be satisfied. The frequent cry that "education should be taken out of politics" is therefore futile, an agonized response to the latest twist or turn of policy which the speaker dislikes. It ignores the need for someone to decide, to spend, to monitor. But to whom should education belong?

At the moment the British educational stage is packed with actors shouting to be heard. The Education Minister, Kenneth Baker, and Lord Young vie in producing the more new initiatives per week; local authorities mutter the refrain of local autonomy; teachers call for more pay and higher status; while parents are alternately led on to the platform and relegated to the audience, largely dumb in both roles. The pupils, for the most part, cower centre stage while their elders trade insults above their heads.

In reality, there are several plays going on at once. A main conflict has long been that between central government, in the person of the Secretary of State, and the local authorities who, at least in theory, pay. This conflict is about power: the power to decide how schools should be organized and managed. From the nineteenth century, the relative powers of centre and locality have waxed and waned, but since the Education Act of 1944, the local authorities have been in the ascendant. As Alan Weeks shows in his careful account of the spread of comprehensive schooling, successive governments have been largely impotent to speed up or slow down the gradual transformation of the system from selective to comprehensive. Where they have recently been powerful, it has been through the exercise of general financial powers over local expenditure, culminating in recent years in rate-capping. But the decline in rate-support grant had, even before this, effectively forced local authorities to cut education expenditure, although leaving it to each of them to decide exactly where the cuts should fall.

In *Education in Recession*, Eric Hewton shows how painful such a process has been, with the demands of education pitted against those of other services and with intense local resistance to school closures. Government has often made the latter process more difficult, but only very recently, over the pay of teachers and over the Technical and Vocational Education Initiative (TVEI), has the centre taken direct control. And TVEI exemplifies the

second area of conflict: who should control what is taught in schools? Here there are three protagonists: central government increasingly urges the need for a national curriculum; local governments produce their own variations in the form of core curricula; while the teachers have to cope with both, complaining bitterly and rightly that, if the experience of the introduction of the General Certificate of Secondary Education is a model, not enough money will be provided for them to teach any new curriculum.

On the sidelines, various pressure groups argue for and against new subjects, like the Peace Studies against which Roger Scruton rails in his contribution to Dennis O'Keefe's *The Wayward Curriculum*, or the anti-racist initiatives which have recently caused such controversy in Brent. Despite the sub-title of O'Keefe's book, there is little evidence that parents are very concerned about such new enthusiasms of teachers; they worry more about how well the teachers communicate whatever it is that they have chosen to teach.

Where parents are much more concerned is in the third area of conflict, over the internal organization of schools. Here there are two levels of dispute: the first, involving government, local authorities and parents, concerns the retention or abolition of selective secondary schools, the battle for comprehensives. The second, involving teachers, parents and, to some extent, local authorities, is about streaming, setting and all the other ways by which children are sorted within the school and set on tracks which lead them to the outside world and their ultimate careers. It is in this area that debate is most ideological, least concerned with party political struggle, and in which the division between egalitarians and elitists is shown at its starkest.

One could go on. Other players include the various local examination boards, the churches hanging grimly on to their voluntary-aided status, the universities and polytechnics with their demands for particular kinds of sixth-form education, employers seeking manpower, or simultaneously, trained manpower, while open-minded, free-thinking innovators, while open to the system of the private schools, continue to exert a powerful fascination, seen either as the last saviours of freedom or as a central mechanism in the preservation of the English class structure. New players, and new conflicts, constantly emerge; the debate over tertiary colleges or comprehensive sixth forms is but one that has flared up recently, although, as Weeks shows, some have existed for years.

In all these conflicts, allegiances and alliances constantly shift. At present, the teachers and local authorities are on the defensive, while central government simultaneously takes central control and brandishes the flag of ultimate localism, parental power. Whether this is more than populism is difficult to tell. In any case, it seems to confuse the role of parents as guardians of their own children with that of parents as citizens who have an interest in educating future citizens. Most parents are naturally and deeply concerned with the education of seven-year-olds when their child is one or two years older; then their role becomes that of the disinterested citizen, the past parent, and it is not clear why that status should gain them the right to control the syllabus of the next generation of seven-year-olds.

It is no wonder that, given all these controversies and pressures, Frank E. Huggett set out in *Teachers* merely to describe a few teachers and their views. He knew that "it was going to be impossible to find representative powerful, it has been through the exercise of general financial powers over local expenditure, culminating in recent years in rate-capping. But the decline in rate-support grant had, even before this, effectively forced local authorities to cut education expenditure, although leaving it to each of them to decide exactly where the cuts should fall."

In *Education in Recession*, Eric Hewton shows how painful such a process has been, with the demands of education pitted against those of other services and with intense local resistance to school closures. Government has often made the latter process more difficult, but only very recently, over the pay of teachers and over the Technical and Vocational Education Initiative (TVEI), has the centre taken direct control. And TVEI exemplifies the

Americans, to have a much more uniform system, this appearance is highly deceptive. Different schools adopt very different styles of teaching common curricula and the result is that different pupils have very disparate experiences of school. It is difficult, in any case, to envisage how uniformity could be achieved without turning Her Majesty's Inspectorate into a mammoth force, some kind of thought police roaming the schools of Britain and conducting random tests in classrooms.

More seriously, it seems likely that, despite the apparent variety of provision and the conflicts about it, there are broad movements in educational thought and practice which sweep over the system and affect most schools, whatever their ostensible aims and organization. Ira Shor, in *Culture Wars*, is concerned with just such movements in the United States where, within a somewhat different organizational and financial structure and, apparently, even less overt central control than in Britain, there have been major changes within the past twenty years in the preoccupations of schools. Shor identifies four movements, those for career education, "back-to-basics", "excellence" and "high tech", all of which uncannily pre-date similar phases in Britain. As he also shows, plans for differential payments for teachers, the so-called "master teacher" programme, were also advanced and, again, were precursors for teacher assessments and similar governmental concerns in Britain today.

Shor's book is flawed in two ways; first, it is overtly and irritatingly polemical. Second, although in theory a work of educational history, it is ahistorical in its assumption that depression is likely to be a permanent state for the American economy. Shor sees economic crisis as a stimulus both to the various conservative wishes which he describes and also to what he wishes to see in the future, a transition to a state in which "learning can approach student alienation, transforming sullen disregard into passionate discourse. That changing or resistance to empowerment points to a society without war or inequality."

Despite the parallels which a British reader is bound to draw, both Shor and Oakes are discussing an educational system in the United States which is fundamentally different from that in Britain. It is based upon an ideal of egalitarianism and of education as a vehicle for opportunity. As such, it is distinct from a sys-

tem which is still half-hearted about equality, still yearning for the elitism of grammar schools and the Oxbridge model of higher education.

Despite its ideals the American vision is flawed in practice. The control of the school boards, responsive to parent voters, can lead to demoralized teachers bound to a strictly defined syllabus, to censorship of books and to undue deference to parental prejudice. (My own children were once taught in a school, thirty miles from San Francisco, in which homosexuality could not be mentioned but in which teachers were frightened to condemn drug-taking.) In addition, as Oakes shows, egalitarianism may not operate. Her book is about "tracking", the equivalent of streaming, the set of institutions and practices which sort children into groups based, in theory, on ability. Once sorted, and in defiance of an ethos which insists that all children should have access to the same subjects and enjoy the same treatment of them, the children are locked into their tracks; they find it difficult if not impossible to break out. Oakes shows how blacks and girls are disproportionately selected for the lower tracks.

In the United States, however, the ideal of egalitarianism does survive in a system which gives plenty of second chances. Children can repeat years, even drop out and return to high school, take college education in small segments, return to complete their course after working and transfer their credits from place to place. Far more than in Britain, the idea of education through life is powerful, aided by a system which, although varying very much from district to district, still has a common core. Children and young people are not expected to jump through a hoop at a particular age or be excluded forever from the system. It is the concept of the second chance that is noticeably and revealingly absent from the latest plans for change in the British educational system. For once, both Conservative and Labour agree on the need for a national curriculum, a common core of subjects that will be taught to all children. Just what should be in that common core is, as yet, ill-defined. Maths and English, certainly, a language and some science, but usually figure; most Conservatives are keen on religion and on the history of the nation, while George Walden, the Minister for

Available in March A New Series from Macmillan Education

Women Writers
Edited by Eva Figes and Adele King

In the past the peculiar position of being a woman writer in a male-dominated society has been largely ignored, and this has affected readings of women's work. This series is designed to help in a serious reassessment of women's writing on its own terms.

CHARLOTTE BRONTE
by Pauline Nestor
176pp 186x123 mm
Hardback £16.00
Paperback £4.95

FANNY BURNBY
by Judy Simons
192pp 183x123 mm
Hardback £16.00
Paperback £4.95

CHRISTINA STEAD
by Diana Brydon
176pp 183x123 mm
Hardback £16.00
Paperback £4.95

SYLVIA PLATH
by Susan Bassnett
192pp 186x123 mm
Hardback £16.00
Paperback £4.95

Further titles in preparation.

For further information, please write to
Macmillan Education, Houndmills, Basingstoke,
Hants. RG21 2XS.

Higher Education, lauds Latin. All round the country, schools juggle with the claims of Geography, Biology, Art, Music, Technology, let alone Social Studies, Politics and all the other subjects which rouse the ire of O'Keefe and his contributors.

Opinions differ, also, on how the national curriculum should be brought about. Flushed with his success over teachers' pay, Kenneth Baker seems about to impose it and, at the same time, to reduce the role of local authorities in education as a whole. Giles Radice, for Labour, on the other hand, speaks of a national education council, with employers, local authorities, parents, teachers and all. Teachers and local authorities, busy with their own core curricula, may prefer local autonomy. But why do we need a national curriculum? Aside from the cynical answer - to give the Secretary of State for Education something to do - two answers are to the fore: first, to improve quality, and second, to serve the need of the economy for a literate and numerate population. No one can, or should, argue against the need for quality in education. But it is facile to assume either that quality is absent today, or that it will certainly come from a national curriculum. Despite the much-heralded crisis in English education, quality as measured by success in public examinations has consistently risen without any evidence that those examinations have become easier; far more children succeed today than in the age of the grammar schools, and sixth forms in popular comprehensive and tertiary colleges are flooded with applications from children at public schools.

It is possible that quality would increase faster with a national curriculum. It is also possible that it would stifle initiative, demoralize teachers and enormously reduce variety within the system, a variety and flexibility which Conservatives praise when defending private schools but mysteriously dislike when they find them in the state system. Similar problems arise with the second justification for a national curriculum. Of course, in their own interests and in those of the country as a whole, we need

children to be literate and numerate. We also, if employers are to be heeded, need them to be innovative, lateral thinkers with a broad knowledge of many fields rather than the products of narrow specialism. Why should these qualities be developed by a system which removes the ability of teachers to respond to local needs or local problems?

Most problematic, however, is the question of national standards. It seems to be assumed that a national curriculum must be accompa-

nied by a system of national monitoring, in which the progress of children is constantly assessed. Kenneth Baker has even begun to talk of benchmark tests for all children at the ages of seven, nine, eleven and fourteen, in addition to the existing examinations at sixteen and eighteen. He hopes, he told the Young Conservatives' conference, that such a system will revive some of the traditional standards nourished in the grammar schools, standards which he also hopes to see in his new City



A detail from Martin Mayer's photograph of a class at St Luke's First School, Brighton.

Technology Colleges. The most notable standard of the grammar schools, was, however, elitism based on selection. Taking only a small segment of the ability range, they yet managed to erect hierarchies and to induce a sense of failure, not only among those who had failed to enter them but also among those who were relegated to the C-stream within them. As a result, the selective grammar school system failed most of the nation. In addition, selection on a single day at the age of eleven ignored the different pace at which children develop; it was thus both cruel and inefficient. The great danger of a national curriculum with graded tests is that it will replicate selection at eleven, but with successive selection instead at seven, nine, eleven and fourteen. As Jeannie Oakes shows, such testing will almost inevitably be followed by a division into streams from which children cannot easily escape.

Britain does not need more selection. The comprehensive schools have provided routes to academic and career success for many who would previously have been regarded as failures, precisely because their structure allows children to develop at different rates. Comprehensive sixth forms, incorporating courses for the Certificate in Pre-Vocational Education (CPVE), O level retakes and technical courses along with the traditional A levels, have done the same. Birkbeck and the Open University graduate thousands of students who were failed by the traditional selective system.

The balance of power in the first area of conflict has now shifted towards the centre. But it would be tragic if, in the course of a power struggle between the Secretary of State and the local authorities, with an election looming, the interests of generations of children were to be damaged by elitism masquerading as the pursuit of quality. Years of selection and of deference to those who made through the hoops have left their mark on a society which has never really believed in equality of opportunity or of outcome; quality is too easily confounded with the interests of the few.

Reflecting on the word

C. Brian Cox

SUZANNE DE CASTELL, ALLAN LUKE AND KIERAN EGAN (Editors)
Literacy, Society and Schooling: A reader
336pp. Cambridge University Press.
£27.50 (paperback, £9.95).
0521308445

This collection of eighteen articles on the nature, history and pedagogy of literacy illustrates why educational research has had so little influence on national policies. On major controversial issues it has been unusual for researchers to agree, or for any set of ideas to establish permanent authority. Government decisions have been dictated by fashion - for progressive or back-to-basics campaigns - led by ambitious politicians and journalists.

Research on literacy enters such complexity that only tentative results are possible. If you set up an experiment on the success or failure of different teaching techniques, how do you quantify the influence of parents, the quality of the teachers, or the effect of social background? Ingenious solutions have been proposed, but they can always be challenged. When newspaper headlines claim that research has proved that progressive or traditional methods work best, a few months later a

new piece of research will demonstrate the opposite.

Researchers themselves often allow their own ideological commitments to colour their work. Because literacy instruction inevitably takes place in a context of values, it always provokes emotional responses. In this collection of essays, based on a seminar at Simon Fraser University, the contributors often disagree on fundamentals, even on the value of literacy itself. An illuminating essay by Suzanne de Castell and Allan Luke draws attention to three concepts of literacy which contend for dominance in North American and British schools: the classical, the progressive and the technocratic.

In the late nineteenth century the classical model of literacy served an ideal of high culture, supported by study of exemplary texts such as the Bible and the Classics. Emphasis on mental discipline, on drill and rules and the three Rs, underpinned conservative ideals of cultural continuity and political order.

This classical model was challenged in the 1920s in the United States and in the 1960s in Britain by a progressive ideology based largely on the work of John Dewey. The classroom became a place for the development of equality and social exchange rather than authority and imitation. Whereas classical literacy was based on the exemplary text, progressives focused on questions of instructional method and social

use. In creative writing, students were expected to express their own ideas and experiences rather than to reproduce literary styles.

The technocratic model has been increasingly dominant in recent years, of courses particularly in North America, of courses on business writing, science writing, report writing, etc. De Castell and Luke argue strongly that technocratic education is the worst model, reducing literacy to a bland superficiality typical of middle-class conservatism. The technocrats criticize the progressives for self-indulgence and low standards unsuited to the needs of work, and for their subversive, left-wing ideology. The progressives claim the classicists repress the individuality of students in the service of a conformist, hierarchical society. As such warfare continues in schools it is not surprising that parents become anxious and bewildered.

Among all these controversies, what hope is there for the Kingman Committee on English, set up in January in Britain by Kenneth Baker, the Secretary of State? The Committee's terms of reference are to recommend a "model" of the English language, whether spoken or written, which would be used in the training of teachers and to establish "principles which should guide teachers on how far and in what ways the model should be made explicit to pupils, to make them conscious of how language is used in a range of contexts".

This collection of essays does offer some hope for consensus. The most helpful piece is Michael L. Herriman's "Metalinguistic awareness and the growth of literacy", in which he proposes that "encouragement of children's awareness of language structure and function will contribute to the emergence of literacy". Until the 1960s there was widespread agreement among research studies that the teaching of formal grammar had a negligible, or because it replaces some instruction and practice in composition, even a harmful effect in the development of writing skills. In recent years doubts have been thrown on this research,

which in any case limited itself to the kind of Renaissance grammar taught in schools before 1960. It is now recognized that the child's capacity to step aside from the word and think about it as an object in itself is an essential element in the development of high standards of literacy. As a student seeks to write precisely, his choice of words, constructions, tone and emphasis are conscious and planned ahead, unlike in speech, which is mostly spontaneous. The process of planning in writing is basically one of reflecting on language and the suitability of its forms for the expression of one's ideas. Unless the teacher is aware of the possible problems and can talk with the student about them, using metalanguage terms such as "word", "sentence" or "proposition", then it is unlikely much progress will be made.

Many of the contributors agree that this growth of language awareness must take place largely through the child's own practice of writing. The volume ends with persuasive articles by Richard M. Coe and Michael C. Flanigan which offer detailed advice on classroom techniques. Coe advocates a "process" approach, for it is only by actively using concepts they have studied that students make these concepts their own. Both Coe and Flanigan are concerned that the teacher should not just grade written work, but actively advise and participate in revision and redrafting. In this activity language awareness is essential for progress, but the linguistic "model" is learnt not simply by instruction in abstract definitions but in the process of writing.

These articles are particularly valuable because they suggest that teachers who disagree on ideological grounds might reach some degree of consensus on what is most helpful to children in the classroom. We need to devise a model of language teaching which instructs children in appropriate skills for work, encourages their ability to communicate and to write creatively, and introduces them to the best in literary tradition. This should not prove impossible.

Between author and reader

Andrew Rosenheim

GERD BAUMANN (Editor)
The Written Word: Literacy in transition
197pp. Oxford University Press. £20.
0193750684

The difficulties in seeing literacy studies as a new discipline are not dispelled by this collection. The editor of these essays (originally given as the Wolfson Lectures at Oxford) insists that his contributors reject the autonomy of literacy studies and "strive to relate the impact of literacy to the impact of other social practices". But he cannot resist some attempt to link their contributions, in this case under the banner of the first essay, by Walter Ong. Writing, Ong argues, is a technology that restructures thought. How this thesis serves to bring the contributors together is never made entirely clear, for, although most of them invoke this dictum, they do not offer any consensus about its meaning. For the most part they have highly specialized concerns, discussing, among other topics, ancient Mediterranean scripts, the influence of the oral Torah on the written Bible, and recent literacy campaigns in Somalia.

By far the most accessible of these somewhat specialized contributions is Keith Thomas's on literacy in early modern England, which subtly undermines several of Ong's more sweeping generalizations. Thomas suggests that literacy itself is not an easily distinguishable historical phenomenon. The inability to read specific documents, for example, might not in the seventeenth century indicate illiteracy, because an astonishing variety of scripts and typefaces meant that a man might easily be able to read one piece of writing or printing and not another. Similarly, signatures are misleading evidence of writing ability, since many an uneducated man learnt to write his name.

In short, Thomas argues, drawing a simple contrast between literacy and illiteracy is, at least for the period he discusses, excessively reductionist; so, implicitly, is making too great a distinction between orality and literacy. The impact of literacy can be exaggerated and "the spoken word... was not easily ousted". Politically, despite modern perceptions of literacy as invariably subversive and "liberationist", in early modern England its rise tended to "reinforce the existing social hierarchy... Most of the literature aimed directly at the lower classes was politically anodyne."

Of the Earth

Hearing the lift ascending,
voices on the stairs, a short-lived quarrel,
the old dog vacates her blanket
and the contemplation of another world,
and grudgingly goes to the door
to express an opinion. She embraces
subjunary life, but without conviction.

PLOT SOMMER
(Translated from the Polish by the author and D. J. Enright)

Attacking the attackers

Alan Ryan

FRANK PALMER (Editor)
Anti-Racism: An assault on education and value
210pp. Sherwood. £9.95.
0907671268

Anti-Racism is a timely little collection of essays. We are much in need of a calm look at the subjects it tackles: Is Britain a "racist" society? Is it right to use the education system as a means of "social engineering"? Where does the line fall between harmless preference and illicit prejudice? How far can we, or ought we, to treat all cultures as equally valid?

Whatever else this book is, it is not that calm look. Frank Palmer generously credits Roger Scruton with the idea of the collection, and the prevailing tone is much what readers of Professor Scruton's column in *The Times* have come

to expect. Professor Antony Flew starts off the proceedings by drawing a number of useful, if rather obvious, distinctions - between race and culture, equal opportunity and equal outcome and so on. He points out, as do several other contributors, that a concern for justice, in the sense of a concern that people should not be disadvantaged for irrelevant reasons, is light-years away from the sloppy kind of cultural relativism which supposes that all cultures are "equally valid". "Valid for what?" Professor Flew rightly asks. Some languages, some habits of thought, some life-styles, are very much better at, say, promoting intellectual precision or scientific inquiry than others. Quite what cultural constraints limit or promote economic performance under what conditions is no doubt a matter of sociological controversy; the one truly incredible claim is that they are "all equal".

As he so often does, Flew spoils the effect by launching into a diatribe against the "neo-Marxist" beliefs and aspirations of "anti-racists". Any suggestion that there might be a connection between the economic interests of employers and racial antagonisms within the working class provokes shrieks of political as well as intellectual anguish. In the light of the racism of Idi Amin, the racial snobishness of China, the antisemitism of the Soviet government and a great deal else, it would be exceedingly hard to argue that racism is intrinsically or essentially a "capitalist" phenomenon. Whether that point is best made with quite the vehemence Flew brings to it is another matter.

Several of the contributors get rather heated about the same small sample of material - the Swann Report, *Education for All* (1985), a pamphlet on *Education for Equality* (1983) put out by the Berkshire Education Committee, and some pamphlets issued by the Inner London Education Authority. It is hard to believe that educational standards throughout the country will be as severely damaged by them as the contributors to this collection suppose. Government meanness and local disorganization seem more likely to destroy education in Brent, or in rural Berkshire. On the other

hand, the sillinesses they extract from what they have been reading are so extravagant that it is hard not to sympathize with some of their complaints.

Baroness Cox gets justifiably hot under the collar about IEA's teaching pack on Auschwitz. This unlovely document invites teachers to draw "links to today" by suggesting parallels between the Nazi régime and "the denial of human rights in recent trade union legislation", which is not so much far-fetched as morally lunatic. But Lady Cox herself is less than fair to the other side, too. When the teaching pack insists that not all Germans were responsible for Auschwitz, any more than all blacks are for Idi Amin, "or even all British for the Falklands War", she complains that this is tantamount to inciting teachers to accuse our soldiers of murder. Yet the point surely is just to jolt the imagination; many Argentines think that their territory is illegally occupied. They can hardly think that it is self-evident that the British task force was engaged in a wholly legitimate war. The much-maligned teaching pack tries to point out that even if you side with the Argentine view, you ought not to blame "the British"; as if each and every Briton was committed to doing down any and every Argentine - a proposition to which Lady Cox would surely assent.

One way and another *Anti-Racism* is depressing. Its contributors profess an attachment to justice, equal access and cultural variety. But they never worry about the difficulties which lurk in their own positions. An obvious one is the extent to which one accepts that education ought to aim to integrate everyone into the same society. There are clearly two very different views to be held - the first, to the effect that assimilation is the great goal, and if Muslim parents in Bradford impede the education of their daughters they must be persuaded, no matter what the affront to their religious convictions; the second, to the effect that society ought to protect the rights of different cultures, so that the educational handicaps suffered by women in Islamic cultures have to be accepted as the price they pay for preserving

the tradition.

Ray Honeyford has elsewhere argued strongly for protecting the rights of individual children against the religious prejudices of their parents, the local mullahs or whoever; here, alas, he contributes a not very interesting essay on the rhetorical excesses of "anti-racist" campaigners, when it would have been more interesting to see what he made of Simon Pearce's attack on the whole idea of employing education as an engine of social change in his contribution on "Swann and the Spirit of the Age".

Several contributors fulminate against those who think that Britain is a "racist" society. They are plainly right to defend the man in the street against any suggestion that he deserves to be deliberately doing down Indian, Chinese or Jamaican immigrants. They do not, however, do anything to dispel the anxieties of those who fear that the cumulative effect of native British prejudice and - in particular - black disadvantage may create something just as unpleasant as a truly "racist" society would create. They are, for the most part, as narrowly obsessed by a few left-wing intellectuals and their works as intellectuals of the left tend to be about right-wing intellectuals and theirs. In consequence, they are so busy panicking about Dr A. Sivanandan's *Fanaticism* that they ignore all and every aspect of contemporary Britain that they have no time or energy to consider whether some responses other than "back to the larger" is needed. Self-professed defenders of intellectual values ought to be able to do better than that.

In *Promises and Pleasur*, TV's seven-part television series on postwar English education, Stuart Maclure, Editor of *The Times Educational Supplement*, presents his personal survey of the way in which educational policy has developed since the Butler Act of 1944, interviewing, among others, Neil Kinnock, Kenneth Baker and Shirley Williams. An accompanying booklet is available from *Promises and Pleasur*, PO Box 123, Southampton SO9 7HH.

The Pierpont Morgan Library is seeking a Director.

Nominations and applications may be addressed to
Box 647,
New York, NY 10185.

The Pierpont Morgan Library is an equal opportunity employer.

Following his best selling book "Overton's Odyssey", Robert Carley's latest novel, *STORM OVER SPAIN*, set during the Carlist wars, is now available £9.95. Hardback.

BEHIND THE CHALET SCHOOL. - Helen McClelland's popular biography of Elinor Brent-Dyer, author of the famous CHALET SCHOOL series - JUST REPUBLISHED AGAIN! £8.75. h/b.

FROM THE GLENS TO THE LOWLANDS - George Anderson (now 92) recounts his years in farming, from boyhood to the present. £7.95. h/b.

SUBMARINE CAPTAIN - A. T. Irvine. "As gripping as TV's 'Das Boot'." - *Daily Mail*. £7.95. h/b. Post free from: Anchor Publications, 36 Hedge End, Barnham, W. Sussex - or your bookshop.

Base lines

Rip Bulkeley

SIMON DUKE
US Defence Bases in the United Kingdom: A matter for joint discussion.
 261pp. St Antony's/Macmillan £27.50
 (paperback, £9.50).
 0333 429214
DESMOND BALL and JEFFREY RICHELSON
 (Editors)
Strategic Nuclear Targeting
 384pp. Cornell University Press. \$29.95.
 08014 18984

In October, 1951, the post-war nuclear alliance between the United States and Britain was captured in all its tormenting vagueness in a single phrase of Sir Oliver (later Lord) Franks, then British Ambassador in Washington. His formula for keeping the issue of the control of US nuclear bases in Britain well away from the public political agenda was laid before the House of Commons a few weeks later:

The use of these bases in an emergency would be a matter for joint decision by His Majesty's Government and the United States Government in the light of circumstances prevailing at the time.

What few have since asked and none in authority has answered is whether the concluding words - "in the light of . . ." etc - simply qualify "joint decision", or the whole of "would be a matter for joint decision". Is it just

the decision, or is it perhaps the very availability to the British government of any say in the use of American nuclear weapons from bases in Britain, that will depend upon the circumstances?

If the natural construction of the sentence inclines one towards the former, less controversial, reading, an explanation is required for the superfluity of the closing phrase. Such decisions always address the situation in which they are taken, so why say so? If, on the other hand, there was a thought that consultation and joint decision might be an impractical, even an impossible luxury in the opening minutes of a nuclear war, the Franks formula has surely stood the test of time as a supremely tactful way of mentioning it.

Although Simon Duke never quite asks this question about "the special relationship", and although he is sometimes dependent almost to the point of paraphrase on previous studies, such as those by Duncan Campbell and Margaret Gowing, he does provide a useful survey of the diplomatic origins of the US-UK basing arrangement in the early post-war period, and one that includes a certain amount of new, though never surprising, information.

Duke is less good when it comes to the bases themselves, rather than the politics behind them, although the material presented is often valuable and interesting. It would be tedious to identify and explain mistakes and misjudgments which concern such varied matters as the county geography of England, the basing of Jupiter missiles in Italy and Turkey, and the

state of the British peace movement in the 1970s. More serious is the author's failure to establish and adhere to a clear definition of the "permanent operational" US bases in Britain which his book is intended to deal with. Amongst other confusions, he provides three distinct surveys of current main US bases in Britain, each differing from the others in the number and nature of the installations that it specifies. One such list, devoted to US Air Force and Navy bases, produces a total of fifteen; according to Duke elsewhere, exactly half the number of all US "main operating bases" overseas, yet he also finds that Britain today "is host to a relatively small but significant part of the United States overseas forces" (my emphasis).

This particular muddle may be due to a mistake in the total of US bases worldwide, perhaps one of the scores of misprints, misspellings and misnomers with which the text is disfigured. (At one point an entire table has disappeared.) Doubtless the haste which has left the book in such a sorry state is connected with the use of US bases in Britain for the raids against Libya last April, and with the prospect of a general election at which these bases will be a major issue.

There are some interesting ideas in the book, among them the lurking notion that *electronic* (communications and intelligence) US bases are as real a source of insecurity to Britain as nuclear ones. But this idea is never boldly stated or examined. And Duke's attitude to the overall US-UK strategic rela-

tionship is equally tantalizing. Like so many both of its critics and of its supporters, he seems for much of the time to accept the pretence that it is a partnership of equals - "rights" and "sovereignty". Only occasionally does he show signs of realizing that, as Robert B. Reich recently argued in these pages, this is all so much humbug.

Strong-stomached readers in search of realism on these issues can turn to the collection of papers on nuclear targeting, edited by Desmond Ball and Jeffrey Richelson. They should be warned, however, that the book is less critical of the decision processes it examines than is claimed in the introduction. And they may wonder what they are likely to gain from learning to distinguish a "flydown" (pattern of nuclear explosions inflicted upon another country or countries) from a "fully generated posture" (all-out first-strike attack).

Taken on their own terms, the essays are likely to be of more interest to the historian than to the student of contemporary nuclear strategic policy. Nowhere is serious consideration given to the latest difficulty that confronts those charged with designing "credible" nuclear attacks: the contradictory requirement that they must be both small enough not to trigger a self-defeating ecological disaster, and large enough to defeat any nationwide anti-missile defence systems that the other side may start deploying. If we need a radical critique of nuclear targeting "rationales", this is one place where it might begin.

Keeping the Founding Fathers' promises

Judith N. Shklar

ARTHUR M. SCHLESINGER, JR.
The Cycles of American History
 489pp. Deutsch. £14.95.
 0233 980520

Emerson once described the differences between the two parties which divide the state as "the opposition of the Past and the Future, and of Memory and Hope". No one has been a more faithful card-carrying member of the party of hope than Arthur Schlesinger, yet all his expectations of a better future are grounded in the past. That is not only because he is a historian, but because the American liberalism which he perfectly personifies has long been both intensely patriotic and politically conservative, owing less than nothing to John Stuart Mill and everything to the Founding Fathers, whose two-hundredth anniversary is now being celebrated.

To say that America's Founding Fathers would have approved of an institution or measure is to give it an instant legitimacy for liberals in the Schlesinger mould; no further justification is required. Only so colossal a disaster as the Great Depression could bring some liberal New Dealers to regard the Constitution as an outworn document and an obstacle to national government. Traditionally, American liberals have thought of themselves as fulfilling the intentions and realizing the vision of their eighteenth-century forebears. And it may indeed be the case that republican citizens generally need some form of shared ancestor worship if they are to sustain their belief in the public promises implied in the very idea of a commonwealth. (The Roman example certainly seems to suggest that.) At present, however, the normal tendency to look backward has been reinforced by a long period of hard times and poor prospects for American liberals. It is a source of comfort to them to recall that all this has happened to them before and has always been followed eventually by a return to the liberal values of the Founding Fathers. Sooner or later the wheel of fortune will turn their way again, and their current troubles are only the underside of a normal historical cycle. That, at least, is the message of the first two of Schlesinger's fourteen essays. Written over the past dozen odd years, they deal mainly with current public debates about the powers of the presidency and the conduct of foreign policy under the American Constitution, as well as with the possibilities of democratic reform when the present era of conservative government comes to its natural end.

Philosophical historians have often tried to impose a cyclical pattern on political change. Most of them owe something to Polybius, who contrived a very coherent model of a cycle, based on a serious psychology of power: political power tends to erode the power of rulers, so that monarchs in time degenerate into tyrants, who are overthrown by disciplined aristocrats, who become law-abiding democrats, who lapse into mob rule, at which point a new monarch takes charge of the disoriented polity. Only a mixed constitution in which monarchical, aristocratic and democratic elements are combined can break the cycle with built-in checks on the infirmities that afflict the rulers of the pure forms of government. The motor of cyclical change is corruption, a mixture of self-interest, loss of martial vigour and of loyalty to the régime.

This gloomy theory clearly holds no attractions for the party of hope, but some traces of it do remain in the cycles that Schlesinger detects in American history. These are, to be sure, quite different. Indeed they are not circular at all, and they are statistical rather than psychological. What he discerns is an oscillation between virtue and corruption, public rectitude and private enrichment, activism and indifference, capitalism and democracy, and experimentation and fatalism. It is, as he readily acknowledges, not a new idea. His hero, Henry Adams, calculated that it happened every seven years. Schlesinger's father, who was a distinguished Harvard historian, saw phases of American history interrupted only once by a thirty-two year span of private greed following the Civil War.

Numbers, even if regular, do not, however, supply an explanation, and it cannot be said that Schlesinger offers a very convincing one. One possibility is that staple of American historiography, generational conflict, as the sons predictably reject the values of the fathers. Occasionally this has been offered as an alternative to class struggle as the motor of American history, but the two refer to quite different time ranges, and, as Schlesinger notes, it is never quite clear how long a generation really lasts or how discrete it can ever be. Rather than generational conflict he sees simple mood-swings between public and private career preferences as the source of the sea-saw pattern of American politics. Political heroism becomes boring, so young people turn to business, but money-grubbing eventually becomes tiresome too, and so there is a return to public service.

A more sophisticated version of this theory has been offered by Samuel Huntington, who thinks that the exaggerated moral expectations of the "American Creed" constitute a permanent reservoir of rebellion which must from time to time assert itself against the practices of interest-group politics. Some permanent reforms are achieved, and then, in exhaustion, politics as usual are resumed. If Huntington is right, then American liberals are in for a long wait, for upsurges of "civic politics" are far from frequent. The workings of boredom offer more hope, for though tedium may not be much of an explanation, it tends to recur frequently. Schlesinger's cycles are, unlike Huntington's, brief and predictable. Moreover, not only do they come, like elections, in even years, they are in fact expressed just at those times. That is their real story. The ways in which Americans measure their history bear no resemblance to European historiography. The electoral sequence has set the relevant periods: Congressional elections every two years and Presidential ones every four. The Census, moreover, supplies a mass of historical information, every ten years. Colonial history, of course, looks quite different, since it escapes this system of periodization, which is one of the reasons why it is so interesting. Nevertheless, even though cyclical history in America may be the intellectual by-product of the back-and-forth of electoral politics, it does reflect an enormously important fact. For while America has been transformed demographically, geographically, technologically, economically and socially in every conceivable way since 1787, it has maintained the same political institutions and rhythms of political conduct. That is what needs explaining, far more than the normal ebb and flow of political sentiments in an electoral system.

Schlesinger is not, however, explaining America's history, but lamenting and celebrating its most recent past, and the real interest of the essays that compose this volume is what they reveal about the mentality of an American liberal who as a young man worshipped FDR and became the friend and admiring biographer of both President Kennedy and his brother, Robert. To "place" him properly one must also remember that the Depression and the Cold War, and not Civil Rights and Vietnam, were the formative experiences of his political life.

In his own view Schlesinger is first and foremost a democrat, and Andrew Jackson has always been his hero. Unlike many liberals he is not particularly keen on Jefferson, partly because of the latter's agrarian localism, but also, I suspect, because he was too European and too intellectual in his outlook. (Europeans and too intellectual in his outlook.) Europeans and too intellectual in his outlook.) Europeans and too intellectual in his outlook.) Europeans and too intellectual in his outlook.)

This gloomy theory clearly holds no attractions for the party of hope, but some traces of it do remain in the cycles that Schlesinger detects in American history. These are, to be sure, quite different. Indeed they are not circular at all, and they are statistical rather than psychological. What he discerns is an oscillation between virtue and corruption, public rectitude and private enrichment, activism and indifference, capitalism and democracy, and experimentation and fatalism. It is, as he readily acknowledges, not a new idea. His hero, Henry Adams, calculated that it happened every seven years. Schlesinger's father, who was a distinguished Harvard historian, saw phases of American history interrupted only once by a thirty-two year span of private greed following the Civil War.

Numbers, even if regular, do not, however, supply an explanation, and it cannot be said that Schlesinger offers a very convincing one. One possibility is that staple of American historiography, generational conflict, as the sons predictably reject the values of the fathers. Occasionally this has been offered as an alternative to class struggle as the motor of American history, but the two refer to quite different time ranges, and, as Schlesinger notes, it is never quite clear how long a generation really lasts or how discrete it can ever be. Rather than generational conflict he sees simple mood-swings between public and private career preferences as the source of the sea-saw pattern of American politics. Political heroism becomes boring, so young people turn to business, but money-grubbing eventually becomes tiresome too, and so there is a return to public service.

American past. Moreover, this is democracy for the people rather than democracy by the people. The government not only defends them against the aggression of the rich, it also has special tasks of leadership. Schlesinger is, in fact, the heir of James Fenimore Cooper, an ardent supporter of President Jackson, who in 1838 published a fascinating tract, *The American Democrat*. Its main point was to find a place in democratic politics for the American gentleman who was in no way a European aristocrat. He was to bring candour, impartiality and rationality to the public scene and above all to keep American English pure and honest. All of which are the very duties that Schlesinger assigns to the democratic patriots who, as their leaders, must do for the people what they cannot do for themselves.

Among the Founding Fathers, Hamilton is particularly admired, not to be sure, because of his inegalitarian impulses, but because he was an early prophet of the positive state. He had from the first seen an affirmative role for

vated the present disintegration of the two parties. The liberal party, if there is to be one at all, are the Democrats, and they have problems that he does not really want to look at. The party's most reliable supporters in elections are now the black voters of America, whom its leaders cannot and perhaps will not even try to make full partners in a new coalition. Again, studies of the new American voters have shown just how deeply racial and local issues have eroded the old political identifications, and led to independent voting and fragmented parties at every level of the political system. Schlesinger, however, manages to turn away from these troubles, and puts all his hopes in the generation who, he believes, were in their youth inspired by John Kennedy, and are about to come into their own. They must be in their forties by now, and are popularly known as "Yuppies". If this is where the new public-spirited liberal leaders are to come from, then American liberalism is really in terrible shape.

In addition to passivity and egotism, there is also the threat of irresponsible government to torment the party of hope, especially since Watergate and more recent revelations. Schlesinger is a self-proclaimed conservative when it comes to the Constitution and he is particularly distressed by the Twenty-fifth Amendment, which would make it possible for a Vice President who has succeeded an incapacitated President to appoint his own successor without any electoral check on his choice. The Founding Fathers had meant the Vice President only to tide the government over until a special election could be called. Admittedly, the office as it now is does prevent succession crises, but it is a demoralizing position which does not prepare the incumbent for the highest office. And who can forget Spiro Agnew?

Schlesinger is resigned to the likelihood that nothing will be done about the matter, but he wants to remind us that there is no democratic substitute for popular elections. That is why he can see a flaw even in the original design of the Constitution, though he suggests only the most modest of reforms. The elimination of the Electoral College is too radical a change, but to avoid the possibility of a President who did not have the popular vote, the electoral winner must get an automatic bonus of votes to ensure his victory.

Finally, there is the "Imperial Presidency" itself, which is often accountable to no one at all. When America was at last forced to get entangled with other nations, Presidents bit by bit acquired virtually unchecked powers to make irreversible decisions about America's foreign engagements and to commit its military forces to actions abroad. Still, an "energetic executive" is what the Founders wanted and there must be no alteration in the separation of powers or the Presidential system they created. Since Woodrow Wilson, some Americans have looked enviously to Britain's parliamentary system, as a model of effective and responsible government. Schlesinger is not one of them and he has no difficulty in showing that this is not where the cure lies. The impotence of Parliament in relation to the government, especially in foreign affairs, and its dependence on a party system wholly unimaginable in America, are merely the most obvious reasons for rejecting that example.

Moreover, unlike many of the political writers whom he admires, notably George Kennan, Schlesinger does not toy with aristocratic illusions, such as the notion that the aloof, independent and undemocratic foreign offices of Western Europe are notably more successful than American policy makers, who are hampered by public opinion. He puts his faith in Congressional oversight and vigilance to curb the extravagances of the executive, which is what the Founding Fathers did have in mind. Jefferson was genuinely upset when he had to act without a Constitutional mandate to purchase Louisiana, though it did not inhibit him. One may wish that Schlesinger's hope in the survival of that spirit could be justified, but even his hero FDR was no stickler for Constitutional propriety and Congress was, neither then nor now, able to do much about it. It cannot do more than punish transgressions. A President who, like Johnson, is capable of controlling Congress can manipulate it into sanctioning his military adventures as readily as he can get the Civil Rights Act through. And it is



"Belmont, Massachusetts", a detail from one of Wm. Lyman Underwood's photographs. The picture comes from Gentlemen Photographers: The work of Loring Underwood and Wm. Lyman Underwood, edited by Robert Lyons (107pp. Boston: Northeastern University Press/Solo Foundation. £26.00, 09409701 X).

the Federal government in bolstering America's underdeveloped industries. The economic theory to support this was a trickling-down effect of the wealth created by manufacturing, which was needed to balance a far too agrarian economy. Here is the tradition to justify the New Deal, and though it is not much mentioned, Johnson's Great Society. That government action on behalf of business has always been easy compared to legislation in favour of the poor, and that the latter obviously needs a different justification, is not as important, in Schlesinger's view, as the fact that active government is as old as the Republic itself. This is entirely consistent with his concern for the integrity of political institutions and standards of conduct, rather than for their actual public results.

As fits such a guide, he also urges his fellow citizens to do their civic duty by voting in Presidential elections, which only slightly above half of them now do. The reasons for his indifference, which political science has investigated quite seriously, do not, however, interest him, though the decline of the party system does. It has happened before, he reminds us, and a new alignment will surely also occur again. But some of the troubles are new, and Schlesinger is right in noting that the laws regulating financial contributions to candidates and television electioneering have aggra-

Visions of security

Ken Booth

LORD ZUCKERMAN
Star Wars in a Nuclear World
 226pp. Kimber. £12.50.
 07183 06155

MICHAEL CHARLTON
The Star Wars History: From deterrence to defence: the American strategic debate
 154pp. BBC Publications. £10.95.
 0363 205059

The American defence debate since the mid-1970s has been dominated by a group of strategic fundamentalists. Their views have been characterized by a visceral anti-Sovietism, a commitment to achieving as much military edge over the Soviet Union as possible, a nostalgia for the near-absolute security of the past, and a preference for a strategic posture based upon fighting and prevailing, even in nuclear war. The answer to this group's technological prayer came in March 1983 in the shape of the Strategic Defence Initiative (SDI), which those of us who remain unbelievers, like Lord Zuckerman, continue to insist on calling "Star Wars".

Lord Zuckerman has been a leading critic of the Star Wars programme ever since it was announced, and *Star Wars in a Nuclear World* is a collection of lectures and essays in which he offers unrelenting criticism of the most urgent and costly strategic issue of our time. The book is elegantly written, and combines a persuasive mixture of political insight, scientific expertise, and bureaucratic experience. It should be read by all who want to understand the debate.

Zuckerman is not alone in being astonished by the speed with which SDI has become one of the best-known acronyms in the world. Nor is he alone in being disappointed at the way this technological will-o'-the-wisp has exacerbated East-West tensions, and generated strains in the Western alliance. Had anyone other than the President of the United States invited scientists to try to render nuclear weapons "impossible", Reagan might have been asked to square the circle or solve the problem of perpetual motion. But the invitation happened to be from the President, and a uniquely popular one at that. Reagan spelt out a vision of a world free from nuclear threat "in such homely terms" that it sounded real. "How could the message fail to appeal?" However fantastic it was, the challenge had to be taken seriously. Now the challenge of countering Star Wars

has to be taken equally seriously, since the President remains "bewitched" by his dream; he has a body of political support and in the background there is a group of "Star Warriors" attracted to the scientific challenge and material benefits of extending the arms race into space.

Who are the experts and how should they be chosen? This is a recurrent question in the book. Zuckerman identifies some of the problems involved, but offers no easy solutions; we would all like to see a world in which there is the best scientific advice at all levels, where politically sensitive philosopher-scientists advise scientifically literate philosopher-kings. Many scientists, he believes, are better able to see beyond the immediate technological horizon than can some politicians or generals, and they should be critical about the uses to which the technology should be put. This may be asking a great deal, he realizes, and his negative comments on the Star Warriors shows why.

Scientists also play their part, along with other "nuclear bomb enthusiasts", in adding to the dangerous arms race on earth. The motives of those involved are a mixture of position and profit, but more importantly the satisfaction of such psychological needs as self-esteem, the challenge of new ideas, competition with rivals, and responding to bold calls. In the light of his own arguments, and those of fellow scientists he admires, Zuckerman continues to have rather too much faith in the role of scientists in security policy. Furthermore, the ultimate questions remain political and moral, not scientific. And in these fields scientists have no inherent authority.

It is not only SDI with all its variations and implications which attracts Zuckerman's criticism. Like other "ex-participants in the arms race" such as Robert McNamara, he is increasingly sceptical about major aspects of the infrastructure of the Cold War nuclear deterrence and the arms race. Like other former insiders on both sides of the Atlantic, he has joined more radical critics in arguing that we have not been taking the right decisions in the defence field. In his view, if politicians listened to scientists rather more, and if there was generally less secrecy in society, then advanced industrial nations would not be the "armed camps" they now are, the nuclear arms race would not be pursuing its irrational course, the risks and limited utility of military forces would be better recognized, and the world could then be grappling with such issues as energy, population, and Third World development. "These may not be so urgent," he writes, "but

they are far more important issues than the arms race which now consumes so much of the resources of our national resources - informed experience and wise judgement".

The restraint and dialogue in superpower relations favoured by Zuckerman are not evident in Richard Perle's contribution to Michael Charlton's *The Star Wars History*. Perle, a defence adviser presumably valued by President Reagan for his informed experience and wise judgment, is dismissed by the former Chief Scientific Adviser to the Ministry of Defence as a layman lacking in scientific background and in experience in research and development. As Henry Kissinger points out in his contribution, Perle wanted "all-out confrontation" with the Soviets and liked policy of constant needling. Such attitudes are thankfully not true of all the other twenty-one past and present decision-makers and advisers who spoke to Charlton in his excellent "oral history".

The Star Wars History is more about the background to the SDI programme than about the programme itself. Charlton's line of questioning could hardly have been bettered; it is only a pity that time (these were originally radio broadcasts) did not permit him to go further. As it is, the scripts offer a series of personal glimpses into the evolution of American nuclear strategy from the doctrine of mutual assured destruction (MAD) in the 1960s to the projected "defensive" emphasis of

FIFTY YEARS ON

The TLS of March 13, 1937, carried a review by Major-General Archibald Wavell (later Field Marshal Earl Wavell) of Liddell Hart's Europe in Arms, from which the following extract is taken:

A century ago the Napoleonic wars were followed by revolutions, or attempts at revolution, all over Europe. The result was, on the whole, the spread of liberalism and the extension of individual freedom. The last war has similarly been followed by civil strife and revolution in many parts of Europe, but with a different result. There has emerged the conception of the totalitarian State and the circumscription of individual liberty.

This would be the concern only of the State itself were it not that with the totalitarian idea goes the preaching of an intensely militaristic nationalism, the mass wearing of uniform, the armed camps, and the glorification of force. Hence Great Britain, with its ideal of individual freedom, its widespread ideal of

and its dislike of violence, stands almost alone. Unless she is to succumb she must take measures of defence, and there must be a spirit in the nation to back the material rearmament.

Pure pacifism, however high its motives, is premature and ineffective in the present state of the world; while a mere grumbling acceptance of the necessity to rearm, without interest in the military problems of the Empire, is not likely to promote efficiency. Nor is the "patriotic" attitude, which preaches rearmament as a national duty without considering the aims of rearmament, and condemns all pacifism as unpatriotic, likely to promote the national unity which is essential if these islands and the ideals they stand for are to be successfully defended. What is required is that patriot and pacifist should better understand each other's point of view, and that all should unite on the common ground of the defence of the national tradition of freedom. Such is the theme of Captain Liddell Hart's introduction to his new book.

only well after the fact that Congress can catch up with the lawlessness of any President's White House staff.

Because all his hopes for domestic liberalism depend on a powerful and efficient executive, Schlesinger has no suggestions for dealing with irresponsible presidential conduct, and he ends up by demanding that Presidents acquire a split personality, one for use at home and quite a different one for foreign affairs. In his domestic liberalism Schlesinger wants a morally self-assured, active President, determined to fulfil the promise of American life. There is to be freedom and prosperity and a government led by men of democratic vision who can and will again inspire the nation. In foreign policy, however, all these democratic moral urges must be sternly repressed. Even the pursuit of human rights has to give way to the national interest, though he grudgingly admits that many a potential victim in Latin America came to thank Jimmy Carter, who is the one Democratic President for whom he has no use.

Schlesinger's beliefs here are again grounded in a version of tradition. The Founding Fathers did not believe that human nature in America was any better than in the rest of the world and that the moral powers of its people in dealing with other states were in any way superior to those of the rest of the international world. Puritans and later evangelical Protestants might have dreamed of completing the Reformation, but the men of 1787 were all realists. If they harboured moral aspirations they were like those of Albert Gallatin, Jefferson's and Madison's upright Secretary of the Treasury, who told America firmly that it could promote good government abroad only by setting an example at home of what democratic government could be at its best. It had no "manifest destiny" to spread its own power, customs and preferences to the rest of the world, least of all to its Spanish neighbours. In its dealings with other nations, America has no mission to reform tyrants, liberate the oppressed or interfere with other governments, however murderous they might be. No zeal and no crusades, at least not if they are proposed by John Foster Dulles and Ronald Reagan. Instead, America is to cultivate a tough pragmatism.

How a democratic public with the kind of liberal ethos that Schlesinger calls for is to turn its principles off like a tap when dealing with other peoples and countries (from which quite often they or their ancestors have come) is not clear. Nor is it obvious that liberalism can do without some sense of duty to humanity in general and to the promotion of a minimally decent international order. It is no argument to quote Reinhold Niebuhr's sin-centred theology as a restraint upon an excessive faith in our power to do good abroad. For that, the con-

sequences and character of policies based on Niebuhr's outlook would have to be described and judged. After twenty-five years of foreign policies which were not inspired by moralistic urges and were justified in the language of necessity and national interest, it is difficult to see what difference an ironic mindset at any time would have made to America's present position in the world. What would now be different? Realism would certainly not have prevented the Bay of Pigs or Vietnam, the achievements of the most overtly and self-consciously realistic of recent Presidents, Kennedy. The advantages of calculation and self-restraint are very great for all political action, but they are not all that is required for success. "Realism", here, seems to mean no more than that American politicians should not make statements that infuriate the Russians unnecessarily and that anti-communist wars that end like Vietnam are to be avoided. This is a trivial point unless it refers not only to the vocabulary of foreign affairs, but to the political language and disposition of contemporary Americans in general. If one would like to see less hypocrisy and more simplicity and restraint in contemporary public discourse and manners, then one might deplore moralistic hot air to some purpose, but neo-Calvinist platitudes will not bring America back to the ways of the Founders or to a world in which the national interest was a controversial, but not a meaningless, notion.

It seems evident to Schlesinger that the national interest still implies some form of rational and calculable conduct. Its real opponents are not, in his view, democratic politics and public opinion, but ideology. The question one might ask, however, is whether apart from the isolationism which was wholly in keeping with America's early weakness and geographical remoteness, there ever was a national interest that could determine foreign policies. Given that since the War of 1812 neither its territorial integrity nor its system of government has been under any real physical threat, what is America's national interest, except the perception of its relative standing among the other powers of the world? Has any American statesman ever ignored that? Even the most moralistic among them did not disregard the national interest, so understood. American liberals have denounced moralism for thirty-odd years now, not to offer the public a better foreign policy, but as a ritual of self-flagellation, induced by the realization that their traditional commitment to Wilsonian principles was an inadequate response to European politics after the First World War, and that all the hopes associated with FDR's last years were false.

In fact, Schlesinger knows perfectly well that not all the misfortunes of the years since the

Second World War are America's fault. In a fiery chapter on the origins of the Cold War, he easily takes apart the Open Door theory of William Appleman Williams which claims that America's modern foreign policies were all an imperialist plot to promote its economic expansion abroad. This radical revisionism founders on the obvious fact that the United States had virtually no economic interests to defend in Eastern Europe. However, the onset of the Cold War was not just a matter of Russian aggression, either, according to Schlesinger; there was a failure of communication on both sides. Moreover, though he does not share their moral revulsion, his nostalgia is in some ways not altogether remote from the radicals' myth of an early pure, civic, pre-capitalist, republican and virtuous America. For him, too, America is a promise that was made long ago, and in its beginning was also its end.

Into the age of the muckraker

Kenneth O. Morgan

THOMAS C. LEONARD

The Power of the Press: The birth of American political reporting
273pp. Oxford University Press. £20.
019 5037197

The power of the American pressman has become legendary in the modern political history of the United States. Great proprietors from Hearst and Pulitzer downwards, editors ranging from Godkin of the *New York Nation* to William Allen White in the humble *Emporia Gazette* in deepest Kansas, muckraking reporters from Lincoln Steffens at the turn of the century down to Bernstein and Woodward in our own time, have (at least allegedly) brought the mightiest of Senators and even Presidents to their knees. Press columnists like Walter Lippmann and James "Scotty" Reston have enjoyed an esteem seldom known among political commentators in Britain. But is the received wisdom correct? Historically, the late Stephen Koss used to argue, the political press has been notably more central to the political culture of modern Britain (at least to 1939) than of America. The structure and impact of the American press is complicated and it requires close examination.

Light is shed on this important theme by Thomas Leonard's book, *The Power of the Press*. Based on much detailed research into periodical and newspaper literature from colonial times down to the First World War, it explores the interaction of reporting and the political process in earlier American history. By the turn of the present century, with the emergence of people like Steffens, Brand Whitlock and David Graham Phillips, the place of political reporting within a cohesive nationwide democracy was fully established. American journalism, as Leonard sees it, had finally come of age after a century and a half of painful struggle.

In some ways, this book is unsatisfactory. It is too brief, hardly allowing the author to develop major elements in his theme. It is not clear why it should stop with Woodrow Wilson's presidency. At the very least, the author should have measured his criticisms that political reporting discouraged political participation and induced mass apathy, against the renewed political involvement of the New Deal era, and the role of key journalists like Ernest Lindley, Marquis Childs and Stuart Chase during that period. In his critique of the Progressive muckrakers, Leonard takes an unduly narrow and allusive view of aspects of the story. Nevertheless, his book is an intelligent, well-written and documented account of a major facet of the American political experience, especially for the Glided Age.

Until the Civil War, the role of the American political reporter was a consistently difficult one. In colonial times, printers and publishers, writhing under Cotton Mather's curse on their ungodly operations, struggled for recognition even less effectively than did their British counterparts. During the Revolution years of the 1760s and 70s, if it true, newspapers found a new sense of power, chronicling the inequalities of the English government, and kindling a

There is no reason to be ungrateful for a book that reminds us forcefully of the enduring worth of America's established institutions. Even those who were for so long excluded from their benefits, and those who still do not have their fair share, can yet on this account put their hopes in the Constitution. A liberalist that is, however, so completely engrossed in the Presidency and in high policy is both limited and limited. Mesmerized by FDR, the old New Deal of liberals never looked at any other part of the political life of the American people. And though their devotion to the Constitution is genuine, their pragmatism never had any fixed bounds in either domestic or foreign policy. Those are certainly the mental habits of the successful, but they will not bring about the revival of the reforming democratic energy that Schlesinger and every American liberal hope for.

sense of American patriotism. But the early decades of the new republic again found the press circumscribed, with Congress placing every obstacle in the way of reporters. Major speeches by Jefferson, Clay or Webster were not properly reported. Local politicians and party factions forced political reporting into new constraints. (Lincoln was unusual in the 1850s in insisting that his debating speeches against Douglas be reported in detail and circulated nationwide. He was indeed a calculating man.)

The great change came with the explosive growth of political involvement after 1865. Attacks in *Harper's* and the *New York Times*, exposing the Tweed ring in New York, backed up by Thomas Nast's cartoons, created a new awareness of the influence of the press in ruling out corruption in high places, with punitive zeal and populist passion intertwined.

The social concern with poverty and crime in American cities in the 1880s inspired investigative reporters like Jacob Riis, to be followed in the 1890s by a new college-trained generation of journalists—a theme not explored by Leonard—men far removed from the "drunkards, deadbeats and bums" of the old-style city press. Patronized by sophisticated proprietors like Pulitzer, the transition from local to national reporting was largely complete.

In the first decade of the new century, Steffens's exposure of the graft and misgovernment of St Louis and other cities defined and dominated public debate. Cities now queued up to have their scandals exposed by compulsively readable muckraking reporters. Whitlock turned his fury on the penal system, Stanford Baker on the South, Thomas Lawson on high finance and the insurance companies, Sinclair on labour relations and poisoned food. Phillips depicted the Senate as peopled by conscienceless criminals guilty of treason. Mr Dooley complained that while he had once feared visits from burglars, he now trembled at a nocturnal visitation from the President of the First National Bank. In the end, it all became too frenzied. Teddy Roosevelt's contemporary dismissal of the "man with the muckraker" with his eyes riveted on the dung on the floor, struck a congenial chord. For all that, by the time of Wilson's presidency, the political press had reshaped and redefined both the style and content of American politics.

Leonard's book is not a celebration of the role of the American political reporter. He condemns Steffens and his muckraking colleagues for generating an anti-urban, anti-civic ethos which bred contempt for the political process as such. He links the work of the muckrakers with the fall in voting during the Progressive era; and cites the "disgust" felt by a muckraker like Whitlock with American politics as a whole. But he fails to cover other aspects of the period, including the growth of American society, the explosive expansion of its cities, and the huge immigration from Europe, which left the parties, like most other institutions, beleaguered. Leonard also unduly emphasizes the impact of Steffens; not all Progressives ended up as anti-democratic apostles of Lenin, Mussolini and a future that worked. For all their limitations, however, the political reporters played a heroic, humane role, as educators, civilizers and humanists.

An explosive embrace

A. S. Byatt

BRIGID BROPHY
Baroque 'n' Roll and Other Essays
172pp. Hamish Hamilton. £10.95.
0241 120373

The English perceive Brigid Brophy as a maverick. They do not know where to have her. She writes against our traditions of understatement and mild social comment. Her novels are witty and artificial, and irritate the tidy categorizer, since they resemble each other only in the intellectual sensuality of their construction. Her enthusiasms are also disparate, but have in common a tendency to combine precision of expression, a certain extravagance, and formal or logical rigour pushed as far as it will decently go. Shaw, Wilde, Mozart, Jane Austen, Purcell, Fribank, the vegetarian cause, the art of lawn tennis, the baroque in its multitude of forms. She is, of course, not an English humorist but a member of that Celtic school in which, as she points out, Shaw and Wilde were briefly (and uneasily) linked. She is an Irish wit, and also a remorseless moralist.

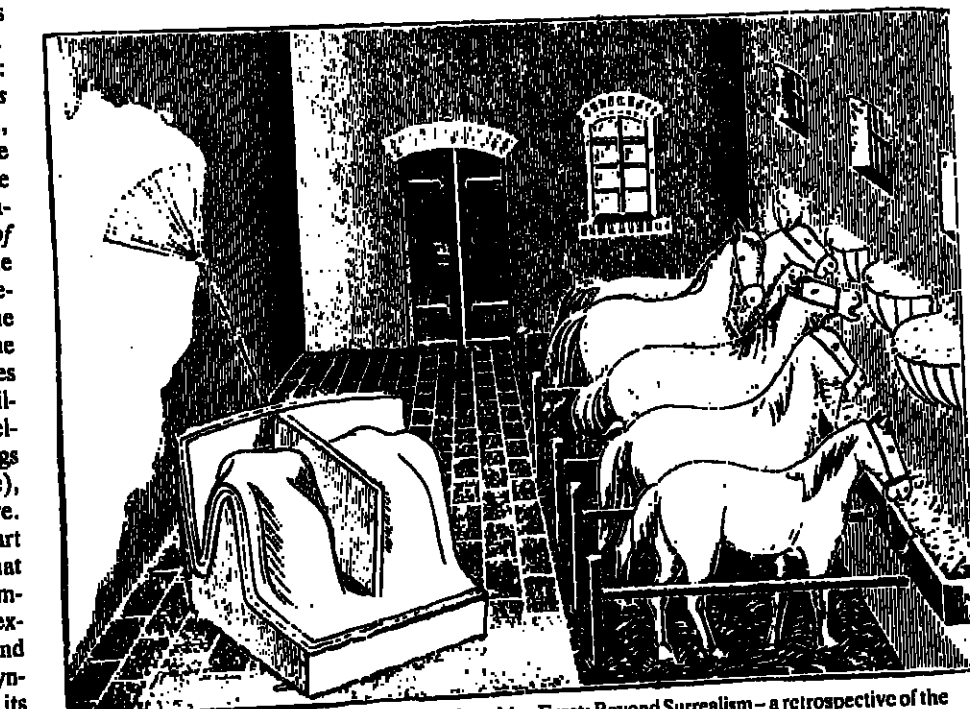
Baroque 'n' Roll gathers up various essays: offering new insights into *Edwin Drood* and *As You Like It*, praising Freud and Navratilova, making us appallingly sensible of the pain we cause to our fellow-creatures, fish. The title essay, last in the book, is a six-part demonstration of what she means by baroque. The essay itself is an example of the formal movements it attempts to define. It opens with the assertion that "form is constant throughout the arts" and examines the order and irregularities of poetry (Marvell, metaphysical verse, Milton), sculpture (Bernini), painting (a marvelous disquisition on Titian's *Actaeon* paintings and their possible influence on Shakespeare), music (Purcell and Dryden) and architecture. "A structure can be transposed from one art into another", Brophy says, and argues that Marvell's poem "To His Coy Mistress" resembles an Aristotelian syllogism, that English explores relationships through metaphor and Greek through the modulations of its very syntax. (Tennis, too, is a baroque form: it has its geometry, its orderly sequence of rules and scores, its asymmetrical, dissimilar, extravagant gestures. John McEnroe is, "if not an

angel at least a baroque putto".)

Perhaps the centre of this complex construction is the Bernini sculpture of Saint Teresa, ecstatically and ambivalently pierced by the angel. "Baroque", Brophy tells us, "is an open, sometimes an explosive embrace of contradictions and oppositions, intellectual and of feeling". She goes on:

In sculpture, as often in architecture, the quintessential substance of the baroque is marble, a material likely, like some types of cheese, to be veined by a countercolour. When it is pure white, it can, at the working of a master, simulate the various softnesses of hair, lace and flesh, and yet it remains hard and cold. A natural rendering of the baroque ambivalence, it renders flesh at once more desirable and in the clutch of *rigor mortis*.

Which brings us to Brophy's account of the invasion of her own life by the progressive disabling of multiple sclerosis. These autobiographical pages have a matter-of-fact authority and a kind of nakedness not found elsewhere in the book. They are also wholly gripping as narrative: her situation is terrible, and yet she makes us curious about the detail of her experi-



Max Ernst's "Répétitions" is reproduced here from Max Ernst: Beyond Surrealism—a retrospective of the artist's books and prints, edited by Robert Rauschenberg (192pp. Oxford University Press. Paperback, £13.50. 019 504990 X).

Arousing the appetite

G. P. Butler

MICHAEL HAMBURGER
After the Second Flood: Essays on post-war German literature
288pp. Manchester: Carcanet. £16.95.
083636360

Unlike its predecessor, *A Proliferation of Prophets* (1983), which focused on German literature from Nietzsche to the Second World War and was "largely a collection of existing essays", Michael Hamburger's latest book is purpose-built: "the pieces I had written on specific authors or works proved too miscellaneous to make anything like a coherent study." In the event, the eleven essays now assembled as *After the Second Flood* don't quite add up to one either. But they constitute a rich and stimulating volume, one which emphasizes yet again that a serious involvement with literature takes time. For all his talents and assiduity, Hamburger could hardly have built up the remarkable range of expertise and insights which is on display here had he remained in thrall to a university.

The display is necessarily selective but strangely defective. Hamburger is aiming to address "the 'common', 'general' but literate reader" and therefore, although there can be little doubt that the aim is off target at times, he can scarcely be taken to task for "the almost total exclusion of 'secondary' literature" announced in his preface. (Indeed if the treatment he metes out to a recent biography of Brecht is any guide, some of the pundits extended his consideration would be fair if more than a minority bewailed the fact that "no scholarly apparatus" could be appended", or even

perhaps that the author's "preoccupation with poetry and with prose that has some of the density and concentration of poetry" effectively precludes a consideration of various major literary achievements, notably certain novels, which no student of the scene under scrutiny can afford to overlook. There will be justifiable disappointment, however, at Hamburger's disavowal that "writing for the theatre had to be closure that 'virtually left out', and this 'only because I am not a theatre-goer and do not consider myself competent to write about plays as theatre, rather than as literary texts'. Even "as literary texts", plays indeed rarely feature in what then follows, and the results can be very peculiar, as the coverage given to Peter Weiss or Dürrenmatt or Hochhuth (*sic*), for instance, shows: the attention paid to these dramatists' narrative work—for example, to Hochhuth's *Eine Liebe in Deutschland*, which, apart from a passing reference to *Der Stellvertreter*, takes up the entire four-and-a-half pages he has been allocated—skews the reputations that they have earned.

What readers will gain from *After the Second Flood*, however, far outweighs the consequences of Hamburger's limitations. ("Ignorance, forgetfulness and blind spots..."). To take, for example, the title essay or chapter—individual writers: the title essay or chapter—inter alia an admirably succinct introduction to Ernst Jünger and Doderer; Hamburger's special "preoccupation" and his unrivalled skills as a translator have resulted in masterly pieces or passages on Brecht's poetry (in "Towards Enzensberger and Fried (in 'The Poetry of Survival') and on Gert Hofmann and Thomas Bernhard; and the chapter devoted to Grass ("A Prodigious Equipose"), though largely

confined to his early prose and poetry, up to 1969, is surely the most informative and perceptive assessment of its kind and scope so far.

Moreover, despite his avowed refusal or inability to "believe in" histories of literature, Hamburger has consistently borne his readers' needs in mind: to take account, for example, of post-war Germans' urgent ambition to recognize their recent past for what it was and cut their nation's villains and villainies down to size (in Chapter Two: "De-Demonization"); of the uproar following during and since the Third Reich by so many writers and writers-to-be (in Chapter Six: "Displaced Persons"); and of the problems which have arisen for all and sundry from the contrasts between East and West Germany (in Chapter Nine: "Two Sides of a Wall").

After the Second Flood whets the appetite for more about the writing and writers that Hamburger, however expansive or concise, has treated less fully than guides otherwise preoccupied might think appropriate (a list which could include Andersch, Born, Frisch, Hildesheimer, Jahn, Johnson, Siegfried Lenz, Arno Schmidt, Schnurre); also for more about—and for translations of—work which, like Paul Celan's, has been kept almost out of sight because it "demands a kind of minute attention which the nature and perspective of this study forbade"; and for more of Hamburger's sage enthusiasm, his acuity and plain speaking, his uncommonly dependable sense of style. Growing fear of "the Third Flood"—of the perhaps imminent destruction of our species and its habitat—in this collection, and its presenter, may make nonsense of such an appetite. But this in no way diminishes the feast of having aroused it.

Exhalations

Masolino d'Amico

ELÉMIRE ZOLLA
Aure: Luoghi e riti
179pp. Venice: Marsilio. L18,000.

"Aure" is the Italian plural of "aura", a Latin and, of course, an English word. The *OED* defines one of its meanings thus: "A subtle emanation or exhalation from any substance, e.g. the aroma of blood, the odour of flowers, etc." Thence "aureola", Latin for "halo", a faint but discernible irradiation of saintliness, or of some special virtue. The Romantics cherished the word, and were fond of looking for special moments or places which it could appropriately describe. Walter Pater's eagerness to burn always with a "hard, gemlike flame" (in order not to miss, say, that "tone on the hills or the sea" which may be "choicer than the rest") belongs in this awareness of revelations that can be discovered in a particular environment; an approach of this kind, however, lacks that shock of recognition of an archetype, which should connect the observer with the past of his own species. A happy inner life is, in Elémire Zolla's words, "a constant remembering of the meetings with auras in one's own experience, if one is an individual; in the community's life, if one is the scion of a race".

"Aure" has become an almost obsolete word in our own Western world. As Professor Zolla points out, "one lives among mass-produced people and things, that by definition irradiate nothing; subtle humiliations, inexorable flattening extinguish places and people alike". Today's tourist-trampled Italy has lost nearly all the "auras" that used to attract the Northern young gentlemen on the run from their own countries. Progress has laid it waste. It is hard to imagine that a novel written today could contain a contemporary character like the terrorist in Henry James's *The Princess Casanoviana*, who, visiting Venice on the eve of an assassination attempt, is converted by the "aura" of the surroundings, and rather than kill other people, takes his own life.

"Aure" are hard to come by, but Zolla finds that they have not wholly vanished from Italy. Drawing on his own experience, he describes, among other instances, a poetry competition in a village in Tuscany; the yearly gathering of "tarantolate" (women possessed by a devil associated with the bite of a spider) at Galatina; the famous "Valley of the Monsters" at Bomarzo, a Neoplatonic shrine conceived by Vicenzo Orsini and created between 1550 and 1573.

What is exceptional in the increasingly modernized Western world may, however, still be comparatively common elsewhere. If one wants to feel once more on holy ground—as the Romans used to say, "genial"—one must travel to the Orient, where "unholy" places are still available. Zolla groups together the brief accounts of "auras" in Italy and Provence under the general heading "Farewell to the West". These form the introduction to the core of his book, which contains a selection of the author's encounters with survivals of the past in Africa (Nubia and Chairo) and, especially, in the East (India, Bali, Iran, Israel, Singapore, Taiwan and Korea). The result is not a systematic treatise, but a highly stimulating set of privileged moments—or, as Zolla suggests, a discussion of archetypes—recollected in an engaging tranquillity, and buttressed by a vast but unobtrusive scholarship.

Zolla, who has elsewhere explored the traditions and the philosophy of the North American Indians, is convinced that man's culture was at one time one and the same all over the world, and that this culture was founded on a now largely forgotten understanding of man's true position in the universe. Whether he is reconciling Lucretius and Dante to the Tamil Nadi; visiting *kahakali* dances in Cochín, or a factory of ayurvedic remedies in Madras; describing *pedana* techniques in Bali (a place so often visited by the Evil of the Times in the past, he argues with characteristic optimism, that it may well prove invincible once more, and survive the current invasion of holiday-makers), or Zoroastrian liturgy in Tehran, to read Zolla is pure intellectual pleasure.

COMMENTARY

The great escape

David Nokes

The South Bank Show: V. S. Naipaul
ITV

"The naming of things is very important", commented V. S. Naipaul during the South Bank Show devoted to his life and works. Standing in his Wiltshire garden, he gestured to the foliage all around. How much more forceful, more precise, to mark the names of the holly and the ivy than to describe a dark green leaf or fallow creeper. The concern with verbal precision emerged as a consistent theme. In his novel *The Enigma of Arrival* - published this week and described by Melvyn Bragg as "tantalizingly close to autobiography" - Naipaul emphasizes the priority of linguistic information. Newly arrived in England from the Caribbean, the narrator's primary tools for dealing with his unfamiliar surroundings are verbal, even etymological. "The knowledge I brought to my setting was linguistic. I knew that 'avon' originally meant only a river, just as 'hound' originally just meant a dog."

Naipaul explained how his expectations of England had been formed by the books in his father's library, in particular by Dickens. Quoting from the lyrical but elgic description of London in *The Pickwick Papers* (1837) he recalled how his senses gradually became attuned to a cityscape from which the presiding literary deity had absconded. "It is with cities as it is with sex. We seek the physical city but find only a conglomeration of private cells . . . Yet the idea of the city remains, it is the god of the city that we pursue, in vain."

The format of the programme reinforced the

primacy of the word. Passages from the novels were read by Naipaul himself or by the actor Roshan Seth in a measured, authoritative manner, while images of newsreel films, old photographs or landscapes slipped across the screen. His migration to England from Trinidad, Naipaul agreed, had been the great escape which turned him into a writer. A Cadbury's travelogue of 1936 gave a glowing imperial vision of his native island with its peoples "happy in the sunshine, contented in their neat little houses". The reading from his first novel, *Miguel Street* (1959) was set in a studio mock-up of just such a neat little house, while the passage from *A House for Mr Biswas* (1961) was presented in a simulation of Naipaul's family home. Yet paradoxically in the case of such a well-travelled writer, the programme's emphasis was more narrowly on Naipaul's Englishness. "One of our most distinguished novelists", was Bragg's opening phrase, and he went on to describe the "mature English experience" that lay behind the novels.

Naipaul described writing about the violence of African politics from the security of his stone cottage in Wiltshire. "I project Africa into Wiltshire" he commented, as if delivering a cue to the vision-mixer who obliged by superimposing an African landscape on an English one. The central interview captured, as much in its phrasing as in its content, Naipaul's mature English voice and detachment. Seated in his armchair, hands clasped as if in meditation, speaking of himself in impersonal third-person tones with the dignified fastidiousness of a commentator, he noted: "One discovered one was cutting oneself off from one's own experience", his manner implicitly endorsing the remark. He recalled the terror he had experienced before landing at Bombay and spoke of



"L'Abside de Notre-Dame de Paris", etching, 1854, one of twelve views of Paris by the French painter, Charles Meryon (1821-68), whose melancholy and despair found expression in tightly executed drawings of the derelict areas of Paris in which he lived. An exhibition of Meryon's work can be seen at Curzon and Cooke, 30-42 New Bond Street, London W1, until March 27.

India, the wounded civilization, as a land oppressed and enslaved by the delusions of Hinduism and history. In his comments on Khomeini's Iran and on the Michael X killings in Trinidad he presented the irrationality of modern politics as originating in a kind of solipsism, a refusal to accept or respect the primacy of the word. He described the Trinidad killings as a kind of literary murder, gangster fiction acted out in fact; unlike the randomness and false rhetoric of world events, fiction must have its own internal logic.

The Enigma of Arrival is set in England and offers a logical and harmonious analysis of relations between man and nature, "like a version of a Book of Hours". It was interesting to see a career which began with the hectic *Miguel*

Street now rediscovering a form of Augustan reverence for landscape gardening in the subject of overdue re-examination by scholars.

In her short but ambitious bilingual volume *Diego Rivera: Science and creativity in the Detroit murals*, Dorothy McMeekin analyses Rivera's 1932 fresco cycle representing Detroit industry. She sees the Detroit mural programme, which consists of twenty-seven fresco panels of varying sizes, as illustrating "ecology: the study of the interaction of organisms with each other and their environment . . . the life enhancing and the life destroying products of human activity" within this ecology. And she shows remarkable insight into the ways in which Rivera used his considerable scientific knowledge in the murals, providing detailed analyses of the medical panels such as "Surgery" and "Healthy Human Embryo". Her compositional analogies between the large automobile-making panel of the south wall and the smaller "Healthy Human Embryo" panel on the upper north wall are both original and apposite. She is similarly perceptive in noting Rivera's conscious orientation of subjects to correspond to the position of the sun, as evidenced in the placing of fruits, vegetables and coal, "whose stored energy comes from the sun" on the south wall. One wishes, however, that she had avoided the temptation to drift into lofty and unnecessary surveys of the historical, philosophical and scientific origins of creativity, harmonic proportions and even androgyny (in reference to the asexual character of the four large figures above the main north and south panels).

The exhibition for which the prolifically illustrated catalogue, *Diego Rivera: A retrospective*, was prepared, in collaboration with the Museo del Palacio de Bellas Artes in Mexico City, originated in Detroit in 1986, travelled to Philadelphia and Mexico City, and can be seen in Madrid and Berlin during 1987.

Since only two of these cities (Detroit and Mexico City) contain murals by Rivera, the exhibition is inevitably composed of easel paintings and preparatory drawings for murals and sketches. The catalogue's ten essays, six of which are about murals, compensate to some extent for their absence. But although Rivera was an excellent easel painter, it was in his murals that he best demonstrated the full range of his knowledge and artistic inventiveness. The catalogue includes a detailed chronology of Rivera's life by Laurence Hurlburt and a useful mural census by Stanton L. Catlin documenting and illustrating twenty-one cycles with informative, explanatory texts, indexed diagrams and floor plans. The ten essays include discussions of Rivera's early influences, his concept of proletarian art and of history, his use of Pre-Columbian imagery, his portraits and self-portraits, his graphic work and his influence on artists in the United States. By far the most thorough and scholarly chapter is one of two by Francis V. O'Connor, "The Influence of Diego Rivera on the Art of the United States During the 1930s and After". O'Connor is known for his books on the New Deal Art Projects of the 1930s - offers a well-organized and informed treatment of the subject. His discussion of Rivera's *Detroit Industry* murals in terms of Their Orientation to the Cardinal

points of the Compass", proposes intriguing correlations between Rivera's system of orientation and that of Giotto's Arena Chapel murals, as well as of Aztec codices. It suffers, however, from a superabundance of detail and from a failure to explain one whole mural cycle. Particularly useful in the catalogue are the numerous illustrations of previously little-known preparatory drawings for murals. Unfortunately, none of the essays deals with Rivera's easel paintings other than portraits. Despite his opening assertion that, culturally, Mexico is not part of the Western world (although it is politically), Serge Fauchereau in *Les Peintres révolutionnaires mexicains* focuses on the international context of the Mexican vanguard movements. He devotes considerable space to the sojourns of Mexicans such as Adolfo Best Maugard, Roberto Montenegro, Angel Zárraga and others, along with Rivera and Siqueiros, in Europe before 1922. While his introductory chapter on the background and events leading up to the Mexican revolution in 1910, and his treatment of the mural movement of the 1920s, are cursory and based on outdated sources, his discussion of less frequently publicized groups such as the

Coming from the sun

Jacqueline Barnitz

DOROTHY McMEEKIN
Parallel Spanish translation by Maria E. K. Moon
Diego Rivera: Science and creativity in the Detroit murals/Ciencia y creatividad en los murales de Detroit
Upp. East Lansing: Michigan State University Press, distributed by Wayne State University Press, Detroit. \$9.95.
080813239 3

CYNTHIA NEWTON HELMS (Editor)
Diego Rivera: A retrospective
Upp. Norton/Detroit Institute of Arts. \$60 (paperback, \$45).
08082257

SERGE FAUCHEREAU
Les Peintres révolutionnaires mexicains
Upp. Paris: Messidor. Paperback, 150 fr.
12805719 1

Within the past decade, modern Mexican art, especially that of Diego Rivera, has been the subject of overdue re-examination by scholars. In her short but ambitious bilingual volume *Diego Rivera: Science and creativity in the Detroit murals*, Dorothy McMeekin analyses Rivera's 1932 fresco cycle representing Detroit industry. She sees the Detroit mural programme, which consists of twenty-seven fresco panels of varying sizes, as illustrating "ecology: the study of the interaction of organisms with each other and their environment . . . the life enhancing and the life destroying products of human activity" within this ecology. And she shows remarkable insight into the ways in which Rivera used his considerable scientific knowledge in the murals, providing detailed analyses of the medical panels such as "Surgery" and "Healthy Human Embryo". Her compositional analogies between the large automobile-making panel of the south wall and the smaller "Healthy Human Embryo" panel on the upper north wall are both original and apposite. She is similarly perceptive in noting Rivera's conscious orientation of subjects to correspond to the position of the sun, as evidenced in the placing of fruits, vegetables and coal, "whose stored energy comes from the sun" on the south wall. One wishes, however, that she had avoided the temptation to drift into lofty and unnecessary surveys of the historical, philosophical and scientific origins of creativity, harmonic proportions and even androgyny (in reference to the asexual character of the four large figures above the main north and south panels).

The exhibition for which the prolifically illustrated catalogue, *Diego Rivera: A retrospective*, was prepared, in collaboration with the Museo del Palacio de Bellas Artes in Mexico City, originated in Detroit in 1986, travelled to Philadelphia and Mexico City, and can be seen in Madrid and Berlin during 1987. Since only two of these cities (Detroit and Mexico City) contain murals by Rivera, the exhibition is inevitably composed of easel paintings and preparatory drawings for murals and sketches. The catalogue's ten essays, six of which are about murals, compensate to some extent for their absence. But although Rivera was an excellent easel painter, it was in his murals that he best demonstrated the full range of his knowledge and artistic inventiveness. The catalogue includes a detailed chronology of Rivera's life by Laurence Hurlburt and a useful mural census by Stanton L. Catlin documenting and illustrating twenty-one cycles with informative, explanatory texts, indexed diagrams and floor plans. The ten essays include discussions of Rivera's early influences, his concept of proletarian art and of history, his use of Pre-Columbian imagery, his portraits and self-portraits, his graphic work and his influence on artists in the United States. By far the most thorough and scholarly chapter is one of two by Francis V. O'Connor, "The Influence of Diego Rivera on the Art of the United States During the 1930s and After". O'Connor is known for his books on the New Deal Art Projects of the 1930s - offers a well-organized and informed treatment of the subject. His discussion of Rivera's *Detroit Industry* murals in terms of Their Orientation to the Cardinal

points of the Compass", proposes intriguing correlations between Rivera's system of orientation and that of Giotto's Arena Chapel murals, as well as of Aztec codices. It suffers, however, from a superabundance of detail and from a failure to explain one whole mural cycle. Particularly useful in the catalogue are the numerous illustrations of previously little-known preparatory drawings for murals. Unfortunately, none of the essays deals with Rivera's easel paintings other than portraits. Despite his opening assertion that, culturally, Mexico is not part of the Western world (although it is politically), Serge Fauchereau in *Les Peintres révolutionnaires mexicains* focuses on the international context of the Mexican vanguard movements. He devotes considerable space to the sojourns of Mexicans such as Adolfo Best Maugard, Roberto Montenegro, Angel Zárraga and others, along with Rivera and Siqueiros, in Europe before 1922. While his introductory chapter on the background and events leading up to the Mexican revolution in 1910, and his treatment of the mural movement of the 1920s, are cursory and based on outdated sources, his discussion of less frequently publicized groups such as the

points of the Compass", proposes intriguing correlations between Rivera's system of orientation and that of Giotto's Arena Chapel murals, as well as of Aztec codices. It suffers, however, from a superabundance of detail and from a failure to explain one whole mural cycle. Particularly useful in the catalogue are the numerous illustrations of previously little-known preparatory drawings for murals. Unfortunately, none of the essays deals with Rivera's easel paintings other than portraits. Despite his opening assertion that, culturally, Mexico is not part of the Western world (although it is politically), Serge Fauchereau in *Les Peintres révolutionnaires mexicains* focuses on the international context of the Mexican vanguard movements. He devotes considerable space to the sojourns of Mexicans such as Adolfo Best Maugard, Roberto Montenegro, Angel Zárraga and others, along with Rivera and Siqueiros, in Europe before 1922. While his introductory chapter on the background and events leading up to the Mexican revolution in 1910, and his treatment of the mural movement of the 1920s, are cursory and based on outdated sources, his discussion of less frequently publicized groups such as the

Estridentistas is very informative. *Estridentistas* was a Leftist literary and artistic movement with obvious international links, drawing on both Cubist and Futurist ideas. Although the urban dynamism of its subject-matter seems at odds with the rural and folk-oriented subjects of the murals, Fauchereau focuses on personal relationships, and thus contributes a fresh point of view. Illustrations for *Estridentistas* journals by Jean Charlot (an artist and mural painter of French descent whom Fauchereau discusses at length), Alva de la Canal, Fernán Revueltas and others, are especially welcome, since they are little known compared to the contemporary murals.

The author evidently felt less comfortable with the ideological aspects of Orozco's, Rivera's and Siqueiros's murals and has sometimes relied on inaccurate sources. For instance, he gives 1961 as the date for Siqueiros's portable mural, "The Torture of Cuauhtemoc" in the Palacio de Bellas Artes in Mexico City, instead of 1950. The artist was in jail from 1960 to 1964 and worked on no murals during that time. Fauchereau's reliance on such eclectic sources as Louise Nevelson's book of memoirs, *Aubes et crépuscules* (1984), in which she re-

called being one of Rivera's hundreds of followers when he was painting the ill-fated Rockefeller Center murals in New York in 1933, leads him to assert that she was one of Rivera's assistants. Some of his interpretations of the murals' subjects are equally questionable, such as his identification of Orozco's "Man of Fire" (1939) as Prometheus (Orozco had of course painted Prometheus on other occasions). Rather than offering an analysis of the Mexicans' ideological objectives, he shifts to a more general discussion of murals based on Fernán Léger's theories, with which he clearly feels more at home. Léger considered murals to be part of an architectural programme, an idea which was not popular in Latin America until the 1950s, and which is better exemplified in the contemporary University City in Caracas. Fauchereau's discussion of more internationally oriented artists such as Tamaro, the Guatemalan Mérida and of the Surrealists - the European war exiles as well as Mexicans such as Frida Kahlo - finds him back in familiar territory. He concludes with a defence of the impact of Mexican mural painting as a valid form of public art accessible to all, in both the United States and Europe.

Making his mark

Tony Godfrey

R. H. FUCHS
Richard Long
249pp. Thames and Hudson. £20.
050023467 1

To the man in the street Richard Long is the epitome of the despised avant-garde artist: his works have included piles and lines of uncarved stones, driftwood or sticks, maps with a few discreet marks presented as art objects, mud thrown against the wall. Moreover, for the past twenty years he has claimed that it is the walks from which these objects and documents derive that are the real art works. Both the man and the work remain mysterious, for Long rarely appears in public and the works in their many forms are laconic, with no apparent explanation to hand; nevertheless, not only is he hailed widely as an artist of crucial importance but he has become an object of folklore and myth.

Because so much mystery surrounds Long and his work, and because so little has previously been written about him, this book, which is also the catalogue of his current retrospective exhibition at the Guggenheim Museum, has been eagerly awaited. But for anyone who expects a critique of his develop-

ment as an artist or an analysis of his influence on artistic and cultural ideas it is a disappointment. The monograph contains a generous selection of well-printed reproductions of Long's work since 1964. It provides no biographical or bibliographical information. The main problem lies not in this but in the eccentricities of the seven essays by R. H. Fuchs which comprise the text. Fuchs begins with a grand assertion: Long's work of 1967, "A line made by walking", as Malevich's "Black Square" before it, "cancels previous art in one, grand abrupt statement of conviction . . . it slaps the face of history in order to wake it up". But having said this he shows no interest in explaining or justifying it. He makes little reference to the artistic milieu from which Long developed; nor does he discuss Long's work in relation to that of the American land artists or to that of Tony Cragg who is in many ways his urban equivalent. Fuchs has known Long for most of his career and is in obvious sympathy with his work; his essays are charming evocations of mood. As in any work of hagiography the mystery or myth is presented whole: Fuchs empathizes with the work rather than examining it. So there is no mention of the complex and fascinating way in which Long's work refers to mantras, prehistoric stone circles, Japanese gardens, English picturesque travel. There is no attempt to analyse how we experi-

ence Long's sculptures and what we derive from his work.

Fuchs's "empathetic" approach cannot conceal some distinctly dubious concepts: "a lot of ideas come while walking, or when sitting down to rest. The landscape puts them into your heads". This gives landscape or nature a positive and benevolent role rather than a negative one. To say, as Fuchs does here, that "the artist makes art because he is an artist", tells us nothing. In many ways Fuchs seems caught in an ethos fashionable in the 1960s. Perhaps as a result he fails to show the recent developments in Long's work, for example the increasing complexity of the word pieces.

Long has not only affected the way we think about the landscape, but also the way in which we experience the physical world. As he himself puts it in a text quoted by Fuchs: "my work has become a simple metaphor of life. A figure walking down his road, making his mark. It is an affirmation of my human scale and senses." It is the implications of such simple statements that make Long's work both complex and poetic: Fuchs's lack of interest in such implications means that though this book is agreeable and useful for its documentation it does not give us the historical and critical analysis of Long's work that we need - and which will, moreover, reveal his true stature.

Kissing the boys goodbye

Eric Sams

COLE PORTER and others
High Society
Victoria Palace Theatre

Here is a big-band show, American style. Everything is larger and louder than life. Even the basic love-story is an eternal pentagon. Poor little heiress Tracy Lord finds her affections fragmented among four men: father, ex-husband, bridegroom-to-be and low-life interloper. No doubt her heart belongs to Daddy, like almost everything else in Pennsylvania, but the rest of her oscillates very fetchingly in hostess gowns, swimsuits and nightwear for a few carefree hours spent in kissing the boys goodbye again. It all adds up to an enjoyable evening's entertainment for all but the most critically-minded. They can't help wondering how this transparently thin material could ever have made up to stylish for stage and screen. Bespoke tailoring skills is the answer. Philip

Barry's 1939 theatre hit *The Philadelphia Story* was just made for Hepburn; so was the classic Cukor cinema version of 1940, which co-opted Cary Grant and James Stewart. The 1956 musical movie adaptation placed a new Cole Porter score at the service of Crosby, Sinatra and Grace Kelly. The absence of such stars is the only novel feature of the evening; this latest rehash is just the show of the musical of the film of the play.

I trust all the previous rights have been thoroughly researched; otherwise this production could prove even more expensive than it looks. It is billed as "Book by Richard Eyre", which is at least an original conception of authorship. His direction is certainly creditable, although its declared aim of truthfulness to the Barry story seems to me to miss the mark by miles. Perhaps the idea never had much point anyhow. The music was always ex-traneous, and the extra Porter imported from earlier shows makes it more so. The opening chorus, "How do You Spell 'Ambassador'", for example, is a graft that has quite failed to take. The first spoken scene, which bears the

whole weight of exposition, also lacks coherence. It is only when the Lord family, for rather obscure reasons, begins to behave uncharacteristically, that any real character emerges. Amanda Rosen as kid sister Dinah provides a much-needed show-starter with her saucily precocious "give Him the OO-la-la". All the rest is a brilliant cabaret floor-show interspersed with quieter acted episodes. Some of these seem off-stage in comparison, and one the best actually is; the swimming-pool sound-effects are clearly evocative. But the odds against any real dramatic feeling are far too high. Among the remorseless jollity of jazz and razzmatazz, wisecrack and break-dance, the occasional lurid shed for unrequited love savours of tragic relief.

Why worry, though, if the main components fail to mix? They pack enough fizz separately to energize the entire evening. Natasha Richardson as the heiress heroine is engagingly Hepburnian; indeed, all the principals are outstandingly good in their wrong way. The musical genre surely demands, by definition, singers and dancers who can act rather than actors who

can sing and dance. The brightest highlights therefore come from the genuine lyrics. Angela Richards as the love-lorn Liz says the essence of lonely longing from Porter cunningly thin-vowelled rhyming sequences: the [dim, rim, hill, chill] Still of the Night. Trevor Eve as the ex-husband sings most movingly; the horn actor's expressive delivery lights up his melodic lines, especially in "The Love" and "Little One". Stephen Rea as the new suitor is persuasive in his vocal projection of "You're Sensational". But he should not be too drunk in Act Two; his rôle requires heart-beat self-restraint, not just incapacity, with the defenceless Tracy.

The sets and scene-changes are dazzling. The band audibly knows its business from the first off-beat chord. The witty lyrics, arrangements would be even more effective with the volume toned down and Eve a new up. The chorus excel in individual talent and as team spirit; Susan Hollands's dancing and singing waitress, for example, will be catching many a customer's eye before this agreeable show is over.

The modern and the mythical

Arthur Jacobs

HECTOR BERLIOZ
The Trojans
New Theatre, Cardiff

"Divo Virgilio" was Berlioz's dedication of *Les Troyens*, and the opera follows its source in combining the themes of high romance and national destiny. It is not our national destiny: Britain possesses no musical-mythical drama to set beside *Die Meistersinger* or *Boris Godunov*. But even to an age in which Classical symbolism carries a weakened appeal, the metaphor of the wooden horse is potent. The strange-minded queen beloved of her people is only one of several other images which, animated by music, can touch off resonances of the present or the fairly recent past.

The Welsh National Opera's production (part of a joint venture with Opera North and Scottish Opera) presents Dido in a stately

black gown as a kind of Victorian monarch, attended by sober-suited prime minister and obliging poet laureate. The loyal chorus in her praise, which Berlioz seems to have based on "Ode Save the Queen", after his visit to the Great Exhibition, sounds more than ever like its model. Here the stage direction by Tim Albery, with Tom Cairns and Anthony McDonald as his designers, offers the Victorian visual image alongside others which are either Greek-classical or twentieth-century modern.

In a strangely moving way, it works (except for a children's toy horse to symbolize the great wooden one). In a fusion of mythical and modern, swords and sub-machine guns are bristled side by side as Aeneas and his men prepare to repulse the enemies of Carthage. Berlioz's music unifies the whole, splendidly delivered under Sir Charles Mackerras, whom the Welsh company has been fortunate enough to capture as its new musical director. He has resisted the temptation to dispense with the ballet music; formal dance is as much part of

Berlioz's total presentation as the famous wordless entry of the mourning Andromache. Her grief is "vocalized" by a solo clarinet - the instrument which, in Berlioz's own treatise on orchestration, is singled out for both "epic" and "female" qualities.

At Leeds in 1986, Opera North mounted only the first part of the work, *The Capture of Troy*. The complete version (that is, adding *The Trojans at Carthage*) now proves the justification of asking an audience to spend over five hours in the theatre. The two heroines compliment each other and they dominated the opening night at Cardiff (February 28). Because of the indisposition of Anne Evans, Kristine Olesinski repeated from Leeds her strong, passionate, prophetic Cassandra; Della Jones must have surprised even admirers of her *Rosina* and *Handel* by the depth and range of her Dido.

The heroines' respective partners (Philip Joll as Creon, Jeffrey Layton as Aeneas) are not their equals, but the ensemble adds up

strongly. Peter Bronder, the young Danish tenor whose qualities were noted at Covent Garden in the recent *Lucia di Lammermoor*, portrays Iopas with particular charm, and his mass suicide of Trojan women before the smashed eyes of their Greek conquerors is a powerful dramatic timing. A workday new translation by Hugh Macdonald replaces, alas, the style, Drydenesque version by Edward J. Dent, which was used at the Covent Garden production so memorably conducted by Rafael Kubelík and directed by John Gielgud just three years ago.

The next performance of *The Trojans* will be in Cardiff on March 14. The production goes on tour and can be seen at the Lyceum Theatre on March 21, the Birmingham Hippodrome on March 28, the Apollo Theatre on April 4, the Mayflower Theatre on April 11 and the Bristol Hippodrome on April 18.

Judgment days

John McLean

HILTON KRAMER
The Revenge of the Philistines
464pp. Secker and Warburg. £12.50.
043623697 7

Between 1972 and 1984 Hilton Kramer was art critic of the *New York Times*. His new collection, *The Revenge of the Philistines*, contains many of his newspaper reviews as well as articles written for the *New Criterion*, which he edits. Most of the essays concern individual painters, photographers and sculptors, usually American, or exhibiting in New York. Other articles deal with such subjects as museum policy, fellow critics and government funding of the arts, and Kramer is also concerned to discuss more general topics of the day: revivalism, neo-expressionism, modernism, post-modernism, camp and so on.

The last two especially are intellectual fads with which Kramer might have been more bristly. But if his touch is gentle his stance at the end is fair. His common sense, and his shrewd eye for trends and trendiness, serve him well. Encountering Tom Wolfe or Robert Rosenblum's *Modern Painting and the Northern Tradition* ("brilliant hokum, amusing hokum, but hokum all the same"), Kramer writes pun-

gently and winningly. He is persuasive when he demotes overrated artists like Grant Wood or David Hockney. However, art that he strongly supports - by Louise Nevelson, Christopher Wilmarth, Lucas Samaras and Richard Pousette-Dart - is too often second-rate, touching though it is that in many such cases Kramer is gallantly upholding what he sees as neglected talent. He forfeits yet more trust in his eye when, while praising a minor sculptor like Jackie Winsor, he can still write off (in 1975) the most recent five years of the work of Anthony Caro, a major artist if any is.

One of Kramer's favourite refrains is anti-formalism. He never misses a chance of a pot-shot at "formalist strategies" and "arcane formalist theories". In an essay on "Miro and his Critics" Kramer writes that "the formalist view . . ." which "assumes that Miro is to be seen primarily as an abstract artist" is to be traced to Clement Greenberg's 1948 monograph on the artist, so leaving the reader with few doubts as to where the rot set in. But Greenberg's little book was indebted to, and did not distort, remarks made by Miro himself which were reported by James Johnson Sweeney in the *Partisan Review* for February of the year Greenberg's book was published. He used them with a sensitivity to the painter that is too often lacking in Kramer's criticism.

That eye for trends, so useful when pillorying the philistines, somehow transforms itself into a limiting mental habit. Unfortunately this is mostly so when Kramer addresses himself to individual artists. To concentrate on Miro's iconography in order to fit him into an anti-formalist scheme is one kind of false assessment. But it hardly compares with the intellectual contortions of his portrayal of Frank Stella, who, Kramer claims,

found a way to repersonalise the impersonal methods of the Minimalists and effect a synthesis of feeling and idea that is new, and not only to his art but to abstract art itself. In a sense, he had to abandon abstract painting in order to conserve and essentialise its very spirit.

One reads *The Revenge of the Philistines* less for its critical judgment than as a chronicle of New York art in the 1970s. Even then, it is wearying to encounter such phrases as "enlightened adjustments and measured increments", to be told that "one of the many revelations this exhibition discloses to us for the first time . . ." and to be taught that "fashions are temporary by their very nature".

POSTAGE INLAND 18p ABROAD 28p

SECOND CLASS POSTAGE PAID AT NEW YORK, NY PERMIT NO. 3197
SUBSCRIPTIONS: US \$12.00 PER ANNUM IN ADVANCE
TIMES NEWSPAPER CO. OF GREAT BRITAIN INC. 110 SOUTH STREET, NEW YORK, NY 10038

John McLean

Counter-lives in counterpoint

Eric Korn

PHILIPROTH
The Counterlife
328pp. Cape. £10.95.
0224 028715

Zuckerdaddy rides again! In Philip Roth's latest, most cunningly fabricated, most packed, most seductively entertaining, entangling and rewarding fiction for years.

"Another spoonful of Zuckerman, no?" I hear you complain, "Enough already with this Zuckerman. Will Roth never tire of this New Jersey Jewish complainant, notorious author of the notorious *Carnovsky*, who owes his fame and his shame to an explicit exposing of his adolescent hangups and handwings and the response of his family and his public; will he never cease tormenting his shadow persona, washing his *seffin*, his Jewish dirty linen before the goyish public?"

I hope not. I don't know or care how far Roth and Zuckerman factually coincide. (In a recent interview Roth says that Roth hasn't had to suffer paternal disapproval.) Zuckerman, however, is an anxiety basket case with a family whose disapproval is as boundless as God's, with whom it has considerable areas of overlap. And it is through Zuckerman that Roth can show his grateful readers endless new worlds of unconquerable shame and embarrassment. As H. G. Wells said of his *alter ego* Bliss, author of *Boon*, before launching him in the direction of Henry James (not a Boon James appreciated): "I do not wish to escape the penalties of this participating in, and endorsing, his manifest breaches of good taste, decorum and friendly obligation, but... Bliss can write all sorts of things that Wells could not do." Zuckerman can do many things that Roth cannot do: as dreams permit us to act out our passions and anxieties without physical injury, so Zuckerman can be flayed, assaulted, persecuted by mad strangers, denounced by every rabbi and rabid relative, indicted by every passing superego, dumped on by every over-flowing id, killed, resuscitated and even abolished without any damage to Roth, other than the damage that is salutary for a writer.

In the course of this new novel, which is convoluted without being in any way difficult – it is indeed compellingly easy to read and difficult to put down – a sequence of unexpected things happens to Roth's protagonists, some of them surprising; the surprises are often hilarious and delicately engineered. Zuckerman has a brother, Henry. Henry is a conscientious dentist, an able dentist; a "good" dentist, if the concept is not too difficult. He is a good, able and conscientious husband and father. Good Henry has given up the love of his mid-life, blonde Maria from Basel, and the chance of escape to the clear, blonde, sexy, guilt-free Aryan snow (there are no blonde Jewesses in Zuckermanland), for the sake of good Jewish Carol and his children. From his blonde assistant, Wendy, what he gets is only such elementary oral compensation as any uxorious dentist has a right to, but it is a right he will die for. Henry has a heart condition; Henry takes drugs that keep him alive but reduce his sexual drive to zero. Henry doesn't want to live without his libido. Henry has a risky cardiac bypass, Henry dies.

And now we discover that this is not Henry's narrative but brother Nathan's draft for another family-bond-straining novel. (I wondered why those first pages were in *italic*.) On learning of his brother's death, Nathan has been too busy making notes to prepare a funeral eulogy, but Carol is ready. She speaks of his great sacrifice for the sake of the marriage bond. Only nasty Nathan (and Wendy, presumably) get to enjoy the irony, and of course the remorse, for Nathan could have saved Henry by the right advice, that a change of life is not worth dying for.

No, there's been a slight misunderstanding here, as the second section opens. Henry did not die, the operation was a success. Henry suffers remorse for the risk he took and the frivolous reasons for it; and goes to Israel, joining a group of Gush Emunim settlers in Judea (or the Israeli-occupied West Bank if you prefer: not even names in Israel can be ideologically neutral), Zionist survivalists and superpatriots. "Excuse me, what is fanatical?"

To put egoism before Zionism is what is fanatical!... What is fanatical is the Jew who never learns! The Jew oblivious to the Jewish state and the Jewish land and the survival of the Jewish people! Henry has abandoned the good wife and children (who were too Jewish for him by half in his last avatar) for a life that has historical meaning. Zuckerman goes after him to dissuade him, to taste the counterlife of the Jewish state before returning to Maria, his Maria now, Maria from Gloucestershire, not Switzerland, an escape into English pastoral rather than Alpine athleticism, his blonde escape route from schicksal to shiksa. Israel is a comic inferno where every passer-by harangues him about his Jewish soul. Every Israeli denounces, with passion or irony, every other Israeli as deluded; Henry's Rambo guru, Mordecai Lippman, sneers at "the Museum of Jewish Self-hatred", the niceys and goodies who believe that there can be armed peace, or any peace at all; the Tel-Aviv liberals sneer at the fanatics ("the Bible is their Bible"); and crazy Jimmy, a Zuckerman fan, misses the Giants: "Not till there is baseball in Israel will Messiah come!"

Israelis believe, unitedly, in the inevitability of antisemitism:

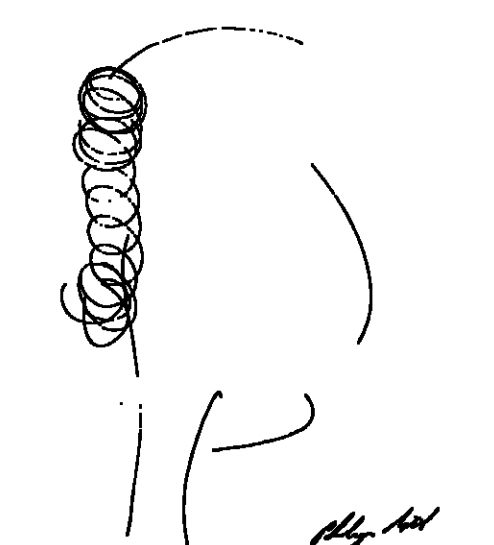
I am in Norway on business for my product and written on a wall I read 'Down With Israel'. I think 'What did Israel ever do to Norway?' I know Israel is a terrible country but after all, there are countries more terrible... Why don't you read on Norwegian walls, 'Down with Russia', 'Down with Chile', 'Down with Libya'? Because Hitler didn't murder six million Libyans?

With relish they predict a racial holocaust in America. Nathan has just experienced fashionable-left anti-Zionism among Maria's dinner-table friends and found in it the taste of antisemitism.

The flight home to London is eventful: Nathan is just writing a quiet letter to Henry, setting him straight about identity (Israel is the place Jews go for their counterlife, to unlearn themselves), when crazy Jimmy tries to high-jack the plane in the cause of escaping from his history: "I demand the immediate closing and dismantling of Yad Vashem, Jerusalem's Museum and Remembrance Hall of the Holocaust... Israel needs no Hitler for the right to be Israel!" The security men think Nathan is implicated: as a literary man, he is at the very least responsible for T. S. Eliot's well-known antisemitism, and he experiences oppression with a Jewish face.

No, he doesn't. Nathan hasn't been anywhere. Nathan wants to marry his blonde Eng-

lish Maria, but his heart condition is affecting his sexual function. Will the perilous operation save him? Will he risk all for love? Of course. After the funeral, where Nathan's editor reads a rather laboured eulogy, more a review of *Carnovsky*, Henry goes through Nathan's papers to see if his adultery (with Maria; his relations with dental assistant Wendy were, we learn, purely professional) is going to be posthumously revealed. He is outraged to find not only the copy for the eulogy, written by Nathan himself, but also the dirt on Henry, distorted so that Henry got the fatal heart condition and Nathan got Maria. What Henry finds, in fact, is the novel we are reading; for a dizzy moment



Novelist in search of an identity? This self-portrait by Philip Roth is included in *Burt Britton's* Self-Portrait: Book People Picture Themselves, and is reproduced in *Writers at Work: The Paris Review Interviews, Seventh Series* (331pp. Secker and Warburg. £17.50. 0 436 37613), which will be reviewed in a forthcoming issue of the TLS.

we glimpse, through Henry's outraged eyes, the sections we haven't yet read. But how can we? Henry took the first two chapters and threw them in a trash-can outside a Howard Johnson's on the New Jersey turnpike, leaving only the last section (which describes the idyll that never was) for Maria to find and brood over, and be interrogated about by Nathan's ghost.

So we know just what we are reading when we come to the last section, "Christendom". It is simply the account, in a lost novel by an imaginary dead writer, of the denouement to a story that did not happen to some other people. Zuckerman is alive again, he never dies.

Across the divide

Anna Vaux

ZHANG JIE
Leadens Wings
Translated by Gladys Yang
180pp. Virago. £9.95 (paperback, £3.95).
086068 5797

Set in present-day Beijing – and described as China's first political novel – *Leadens Wings* focuses on the restrictions and prohibitions of a world where politics are in command and everything is, or is meant to be, obedient to principle. It is also a methodically realistic book, dense with working life. The thirty-two characters are not arranged in complex counterpoint to tell a story; but with anatomical looseness to give a social picture. There is talk of hydraulic engines, kilowatts and generators, quotes and projects. The management of public funds is discussed, and its bearing on economic realities followed through to the queues for cabbage or the three generations living in a single, ten square-metre room. Zhang Jie proceeds between the way a woman arranges her hair and the meetings called to discuss permanent waves; or between "model" marriages and state marriage policy; to create a book that demonstrates both the reduction of life to a statistic and an abundance of life that still exceeds the figures.

It is in the scheme of things, however, that the individual has disappeared. And, although Zhang Jie's subject is China's modernization, the struggle between those who want to reform

and those who oppose it – *Leadens Wings* has at its core the reassertion of the individual life. One of the larger paradoxes of the book is that the factual language, the obsessive concentration on objects and numbers, are at the service of a didacticism which claims the priority of less tangible things. Zhang Jie scrutinizes the intimate bond between Autumn, a reporter in middle age, and Mo Zheng, the young boy with a disgraced past who lives with her as her adopted son; and examines the empty but exemplary marriage between Old Zheng and Bamboo, to underline (and discredit) the distinction between legitimate and illegitimate feelings. The culmination of the novel comes when Mo Zheng and Old Zheng's daughter, Yuanyuan, fall in love across that divide.

There is, too, a disruptive undertone of suspicion: a concentration on spying, eavesdropping and secrecy, the details and idiosyncrasies which always evade any stable order. Yuanyuan's mother goes through her drawers and private things to collect photographs and evidence against Yuanyuan's illicit love affair, in order to bring her back to the family fold and restore her to social decency. It is an incident which beautifully embodies the central paradox: Yuanyuan's mother, "What right have you to search my room? That's against the Constitution."

Zhang Jie's free-ranging account of events and incidents which actually progress very little points a number of questions. And, together with the novel's pervasive nostalgia – characters look back to the 1950s, or to ancient and feudal ethics – this gives the impression of circularity. The narrative moves round charac-

ters' lives in search of an explanation for why they feel gloomy and cheated, and for why out of the circle that their history seems to have closed on them. By far the greatest part of the novel is spent questioning behaviour, interrogating feelings, and doubting information; public meetings are often simply lists of questions. As a result, the whole form and language of the book is open-ended. There is no conclusion – no resolution – to the story. Mo Zheng and Yuanyuan run off to get married but the political jockeying continues, the dialogue at the Dawn Motor Works in fact continues and the lives of other characters remain unsettled.

Leadens Wings is a novel of social landscape very much of the present, yet unable to escape itself of a past that in many ways is protective towards. This leads to an occasionally unhappy relationship between the industrial story which carries Zhang Jie's tale and the personal stories, which are far more lively but which do not cohere or move forward. The metaphorical burden of the book, the end falls on a rebellious couple whose development we have actually seen very little of. Yet despite the tendency to degenerate into a tedious, Zhang Jie's achievement lies in the careful preservation of the exception to the rule.

We regret that in John Malcolm's novel of *Drunk with Love*, by Ellen Gilchrist (1986, March 6), the essentially American Malcolm's story "The Young Man" becomes rather Dickensian "Mrs Beadle".

But that is because every argument, no matter how horrifying or hilarious, acquires a degree of conviction when that vivid intelligence beams on it. I don't want to use the word dazzling, which this dense and daring work brings to mind, because the bewilderment is clear clearly. Through all the twists and turns this immaculately realized novel, Roth lets us lose sight of anything, especially our capacity for self-delusion.

The continuing Irish present

Nell Corcoran

EDNA LONGLEY
Poetry in the Wars
240pp. Newcastle upon Tyne: Bloodaxe.
£12.95 (paperback, £6.95).
090427 746

Edna Longley's introduction to *Poetry in the Wars* explains matters in characteristically unobtrusive style: "My title suggests that poetry is brought over, that in some sense it fights, and that these areas overlap." This collection of essays wages its battle on behalf of Edward Thomas, Robert Frost, Keith Douglas, Louis MacNeice, Philip Larkin, Derek Mahon and is not life, but this life is as close to life as we can get. The enemies are Modernism, Marxism, "structuralism" (which "dissolves form in discourse"), and the sophisticated versions of Irish nationalism that Longley finds in Seamus Heaney's *North*, Tom Paulin's *Liberty Tree*, Seamus Deane's criticism and, indeed, the whole cultural enterprise associated, in Ireland, with the (now defunct) journal *The Crane* and with the theatre and publishing company, Field Day.

Longley's anti-modernist and anti-political polemic is inspired, throughout, by Edward Thomas's role as a "radical continuator", and she makes a powerful and spirited case, in a number of essays, for his centrality. She also offers an excellent and entirely persuasive account of Keith Douglas ("not skeletal poetry, but poetry with no superfluous flesh, fighting fit, the cadence of energy"); but the essay on MacNeice's *Autumn Journal* founders in a curiously insubstantial and half-hearted explanation of *texte*. Longley's critical manner, which is admirably strenuous and engaged, can nevertheless sometimes seem too laboured and unreleased, too busily and protectively concerned to make its case. She is, however, properly critical of the tendency among commentators on contemporary poetry to ignore metrical and syntactical analysis. Her own work shows how difficult it is to make metrical matters at all lively in contemporary critical prose, but also how rewarding a painstaking account of syntax can be. Her reading of Muldoon's "syntax of dream logic", which he shares with MacNeice, is a model of how this kind of thing can be done, and her understanding of the relationship between these two writers is altogether illuminating and suggestive.

Edna Longley's essential arguments are not, of course, unfamiliar in English criticism; but the distinctiveness of this book derives from the new light it sheds on the old arguments when they are displayed in a contemporary

Irish context. The book's defences and attacks are mounted with great verve and, occasionally, with an almost venomous asperity. The attack on *North* culminates in an identification of Heaney with Derek Mahon's fire king, attending to his people's prayers "Not to release them / From the ancient curse / But to die their creature and be thankful"; Paulin is "deeply affected and patronising" and "creates division where unities already exist"; Deane manifests the strains of "reconciling Derry with Derrida"; and all three, having chosen to live outside Northern Ireland, "fall into the tropes of stylised retrospect". Mahon, on the other hand, is admirable for a "tragic consciousness" which refuses the "consolations" of the elegiac and Utopian; and Muldoon, inheriting the attitudes and some of the procedures of MacNeice, shows paradigmatically how poetry may act as "midwife to a future not predicated on the past".

These essays on the poetry of the Irish present, with their own scrupulous discrimination among ways in which "poets make their... contribution by refusing to betray 'semantic scruple' in a country of unscrupulous rhetoricians, where names break bones, where careless talk costs lives", are, really, required reading: challenging, provocative, irritating, sometimes devastatingly decided and partial. I think it unfortunate that Longley has chosen not to offer a more substantial account of Heaney. Her essay originally limited itself to *North*, I presume, only because it was commissioned as an article on that book; and as the attack depends heavily on a sense of the opposed virtues of *Wintering Out*, it would have been good to

trust the contingencies of speech: but on the other hand the poetry of speech may really be as flat and enervated as it sometimes seems. *Spirits of the Place* opens with musings on middle age and identity. The outlook is bleak and undeluded, while the consolations are drink and solitary walking. Mortality is in the offing, yet Connor writes as if there's all the time in the world, permitting himself relaxed self-prompts like "Now I come to think of it" or "And yet I must, I suppose". At times this ease is contrasted with impressively rendered particulars – a bar with its "beer-weary" air, or the losers at a luncheonette whose faces "open and close on burgers / not looking at one another, / like survivors of a blast" – but these stand out oddly, as though elsewhere Connor is politely maintaining silence in the face of a profoundly depressing uniformity-in-variety.

The second section finds Connor back among the Lancastrians, watching cricket at Rawtenstall, remembering schoolfellows and relatives, grieving at the narrowness of outlook he witnessed as a child. Town life in Lancashire without much money and with few ways out seems strangely exotic here, for Connor's inside-outsider's view confers glamour on the banal and typical. Yet, as in the American poems, passion seems spent – a feeling enforced by the difference between the prevailing plain craftsmanship and the sudden intensity released when loyalty and belief are in conflict. The poem reaches a disappointingly willed conclusion ("I read among the feet – / watching, waiting, knowledge-chilled"), and there comes an exasperated wish for a power in Connor to make detail grow into metaphor – as, say, Tony Harrison does in his finest work, *Continuous*, where the ordinary is graced with a profound coherence.

On the evidence of earlier work, such as the "Secret Poems" and "Elegy for Alfred Hubbard", it's not lack of talent that prevents Connor from escaping his besetting modesty. Indeed, there are fifties surprises in the poems from India which conclude this collection. The sense of incompleteness, of energy running out too soon, is strangely apt when Connor – declarations of ignorance and inadequacy politely to the fore – warily picks his way through an inexplicable continent "on a track that's no more / than a strip of extra-bald, wandering dustiness". With light irony, he admires the persistence of a people who can coax "any old broken engine" back "into roaring life". It is to be hoped that this interesting and sometimes admirable poet will achieve a comparable restoration of his appetite and confidence.

Just as he'd told them every Christmas, her father would be dead within the year. She would marry again within another and move to a different neck of the woods. The brother and his wife would have their second daughter.

Distances grew vaster every year: his death had brought the father no closer, and her brother came no nearer a son, so at last the name, too, would go. Now there was no more really to be done.

than to meet up each year at Christmas, or maybe just every other Christmas, when they would talk, and she might mention something of what it was she was after when the job let her get away.

and even, if the words didn't fail her, how she had gone the length of China and walked on the wall fully a mile quite recently, just the summer before last.

PETER McDONALD

China

Just as he'd told them every Christmas, her father would be dead within the year. She would marry again within another and move to a different neck of the woods. The brother and his wife would have their second daughter.

Distances grew vaster every year: his death had brought the father no closer, and her brother came no nearer a son, so at last the name, too, would go. Now there was no more really to be done.

than to meet up each year at Christmas, or maybe just every other Christmas, when they would talk, and she might mention something of what it was she was after when the job let her get away.

and even, if the words didn't fail her, how she had gone the length of China and walked on the wall fully a mile quite recently, just the summer before last.

PETER McDONALD

NEW GRAFTON BOOKS

BLOOD ON THEIR HANDS THE KILLING OF ANN CHAPMAN
Richard Cottrell

The brutal murder of Ann Chapman, a Radio London reporter, in Athens in 1971 during the dictatorship of the Greek Colonels, has never been satisfactorily explained. Now, the true facts have been unearthed. They indicate that Ann, who was acting as a courier for the Greek resistance, was killed by agents of the Greek state, and not by the semi-literate labourer who was convicted on perjured evidence. Richard Cottrell's gripping re-examination of the affair throws light on some extraordinary international intrigues and solves many problems raised by subsequent events.

246 12736 8 ILLUSTRATED £12.95

MODERN MYSTERIES OF BRITAIN
Janet and Colin Bord

Weeping Madonnas, phantom black dogs, mysterious disappearances, UFO's and beings from other worlds, sea and lake monsters, fairies and 'native spirits', and poltergeists are among the 'modern mysteries' to which the Bords – unrivalled authorities in the field of unexplained phenomena – now turn their attention.

246 12635 3 ILLUSTRATED £14.95

RUTH MONTGOMERY: HERALD OF THE NEW AGE

Ruth Montgomery with Joanne Garland

A born sceptic, Ruth Montgomery did not embrace the psychic world immediately, but used her investigative skills as a journalist to explore psychic phenomena.

In this book we follow Ruth Montgomery from her first seance, through her emergence into the realm of mediums, prophets, and spiritualists, to her dazzling success as an international psychic authority.

246 13194 4 £10.95

SPIDER WORLD: THE TOWER
Colin Wilson

Spider World is Colin Wilson's first venture into science fantasy, a brilliantly conceived saga of 25th-century men enslaved by spiders, and of one human with the strength of mind to fight to bring about the rebirth of his race. *Most formidable, a really fine work of imaginative fantasy.*

RICHARD ADAMS
246 12510 1 £10.95
246 13146 7 £8.95 pb

GRAFTON BOOKS
A Division of the Collins Publishing Group

John Co 136

Mysterious people

Richard Fletcher

ROGER COLLINS
The Basques
272pp. Oxford: Blackwell. £14.95.
0631 134786

The anonymous French author of the twelfth-century guidebook for pilgrims to Compostela had a low opinion of the Basques. They were, he thought, as barbaric as the Irish, to whom they must be related. Indeed, he continued, it was said that they were descended from a combined troop of Nubians, Irish and Britons, improbably sent by Julius Caesar to make the Spaniards pay their taxes, who took to wives the women of Vizcaya and Alava. This was neither the first nor the last, nor by any means the most exotic, attempt to explain the origins and early history of this most mysterious people.

Investigation of them is hampered by two drawbacks. One is the almost crippling lack of evidence relating to the Basques before about the year 1000. The other is the rise of modern Basque nationalism (and its opponents) which has muddled the currents of scholarly debate. Roger Collins is undeterred; his excellent book is distinguished by restraint and common sense; as well as by considerable ingenuity in fitting together the fragments of evidence to construct a coherent account.

Sixteenth-century antiquarians claimed that Basque was the language spoken in the Garden of Eden. Collins concedes that it is of great antiquity and definitely not Indo-European, but prudently goes no further. The prehistoric archaeology of the Basque region is meagre, and cannot help in the search for Basque origins. Faint light begins to dawn with the first written references to the Basques about the

beginning of the Christian era. Collins does his best with the comments of Graeco-Roman ethnographers such as Strabo, while recognizing that they had as little need for first-hand knowledge of their subject as did Tacitus on the Germans. He makes a persuasive case for supposing that the Basques were more Romanized, less isolated, less hostile to Mediterranean culture during the Roman period than has often been supposed; and the case is supported by, among other evidence, his intriguing revelation of a cohort of Basques stationed at High Rochester, north of Hadrian's Wall, in the third century. The case for the spread of Christianity into the lowland Basque regions of the upper Ebro valley by about 300 seems equally cogent, though there is no evidence of Christianity in the further, highland zones until a much later date.

Thus far, and peculiarities of language apart, the history of the Basque country has analogies with the history of other western regions of the Roman Empire – Armorica, say, or Dumnonia. "The parting of the ways", the title of Collins's fine third chapter, came later. Three developments seem to have been important. The withering of Roman rule disrupted the market-relationships from which the never exclusively pastoralist economy of the Basques had profited and wrought seismic changes upon lowland-highland, town-country patterns of dependence. Political change as a result of the barbarian invasions transformed the Basque country into a frontier zone between the hostile powers of Visigoth and Merovingian Frank. Inferred demographic growth in the western Pyrenees, together with the exigencies of inheritance customs, gave the Basques the need and the opportunity for territorial expansion. As obscure as the Slavonic drift into Greece which was occurring at the same time, the Basques seeped north into Aquitaine and south towards the Rioja during the sixth and

seventh centuries. Gascony – Vasconia – emerged, Muslim emirs of al-Andalus and Carolingian mayors and kings were to find its inhabitants quite as difficult to contain in the eighth century as had their Visigothic and Merovingian predecessors in the seventh.

In these circumstances the Basque people won out as *tertilis gaudens*. A kingdom of Pamplona, later to be known as Navarre, emerged in the ninth century; so too, north of the Pyrenees, an effectively independent duchy of Gascony. Given the lack of native chronicles, hagiography or (before the eleventh century) charters, their political history has to be pieced together from fragments of dynastic genealogy and the occasional comment by Frankish, Asturian or Hispano-Muslim annalists. The author wrestles judiciously with these laconic materials, but one can almost hear his sigh of relief when he turns to the marginally better-documented theme of Basque culture, broadly defined. There are some illuminating pages on the literary culture of the ninth and tenth centuries (surprisingly precocious), on matrilineal inheritance, on Basque migration to Castile, on the earliest piece of writing in Basque (from 1055), on transhumant pastoralism, on the

growth of exchange and towns, and on the gradual infiltration of French cultural influence from the eleventh century onwards.

Despite the ephemeral empire of Sancho the Great (d 1035), which stretched from Bayonaux to León, a distinctively Basque language never did emerge. Gascony was sucked into Angevin orbit by a dynastic marriage and lay there by the insatiable English thirst for land until it fell to the French monarchy. Navarre was cut off from the spoils of the Reconquest by Aragon and Castile; and looked instead to the ocean. If the Basques no more discovered America – another cherished national myth – than the Welsh, they played a significant role in opening it up. Today there are more Basques in Nevada than in Navarre.

This is an absorbing book by a gifted historian. The text is decently printed, the footnotes are where they should be, the maps are adequate alike for quantity and clarity, and the illustrations are always apposite (though the will have to take a magnifying glass to absorb Asnar's charter on p 205). It marks an auspicious beginning for Blackwell's new series on the Peoples of Europe, edited by John Campbell and Barry Cunliffe.



A detail of a photograph of the high altar of the chapel, reproduced from St Alban's College, Valladolid. Four centuries of English Catholic presence in Spain (288pp. Hurst. £18.50. 1 85065 0193).

Feudal high politics

John Edwards

T. N. BISSON
The Medieval Crown of Aragon: A short history
230pp. Oxford: Clarendon Press. £27.50.
019 8221983

T. N. Bisson's "short history" of the many and varied regions which made up the medieval "Crown" of Aragon is billed as an up-to-date replacement for Chaytor's now-venerable *History of Aragon and Catalonia* (1933). It may thus be expected to reflect much new research and the changes in historical fashion which have occurred more recently. One obvious tendency has been the growing status of social and economic history, a change which has particularly affected the study of late medieval Catalonia, and therefore demands the attention of the writer of a general survey like this.

In his seven comparatively brief chapters, Bisson responds to this challenge, though the available documents make it harder to take a social and economic approach to the crucial period in which the loose federation of "Aragonese" and "Catalan" territories was formed. As a result he tends to resort to a straight political narrative, while also including, for every period, consideration of cultural achievements and developments, as well as economic trends and social conflicts. Bisson is noted for his distinguished contributions to the study of coinage and monetary history, so it is not surprising that the role of money is often, and authoritatively, stressed. However, one finishes the work with a strong impression that his natural instinct is to stay with high politics, and that his forays into questions of economic "rise" and "decline" are made out of duty rather than genuine conviction.

Yet there is much useful, not to say essential, material here. Bisson's book is, in some respects, more coherent than J. N. Hillgarth's earlier, and larger, study, *The Spanish Kingdoms*. It also gains from covering a longer period than the late Middle Ages alone. The irritating, and sometimes obfuscating, Catalan and anti-Castilian bias of Hillgarth's work is, happily, largely absent here. However, it is not particularly easy to read. The political narrative tends to appear in a series of short, staccato, and rather dogmatic sentences, instead of developing a longer, clearer argument. In contrast, the passages on economic history, in particular the decline after the Black Death of 1348-50, are more fluent, but unduly sceptical towards the work of Villar and other distinguished economic and social historians of Catalonia. One of the great advances made in the understanding of economic life in Castile, especially in the later Middle Ages, achieved on the basis of manuscript materials much inferior to those of Aragon, one cannot but be suspicious of Bisson's constant professions of ignorance concerning the undoubted decline of Aragon in this later period. He seems anxious to base down economic arguments and assert that everything is caused by politics. Religion is well served either. References to Bury's medieval work on thirteenth-century Valencia are surprisingly limited, and Bisson makes sweeping statements about the level of peasant care and the quality of the clergy, especially in the later period, which surely need the practical approach he appears to reserve for economic matters.

The Medieval Crown of Aragon is a useful book for anyone who wants a clear and brief account of unfamiliar territory. Bisson's style ranges from disconcertingly good to extraordinary passages of travelogue, especially at the beginning and end, to statements which assume a knowledge of feudal terminology which many of the book's likely readers will not possess.

Unravelling the thread

Malcolm Budd

NORMAN MALCOLM
Nothing is Hidden: Wittgenstein's criticism of the early thought
232pp. Oxford: Blackwell. £22.50.
0631 137440
P. M. S. HACKER
Night and Illusion: Themes in the philosophy of Wittgenstein
311pp. Oxford: Clarendon Press. £25 (paperback, £9.95).
019 8247834
MERRILL L. HINTIKKA and JAAKKO HINTIKKA
Investigating Wittgenstein
386pp. Oxford: Blackwell. £27.50.
0631 141790

These three studies of Wittgenstein's thought are strikingly different in style, focus, understanding and allegiance. Whereas Peter Hacker is the outstanding Wittgensteinian scholar of his generation, and Norman Malcolm the best-known of his disciples, Merrill and Jaakko Hintikka are not followers.

The Hintikkas see themselves as literary detectives who enjoy the task of teasing out the true meaning of a philosopher's words; and the excitement that they undoubtedly felt in unravelling the thread of Wittgenstein's thought is a palpable and engaging feature of their book. Its principal aim is to establish the correct understanding, and the main lines of development, of Wittgenstein's ideas. Their strategy is to let Wittgenstein speak for himself as far as possible by extensive quotation from his published and unpublished writing, and this approach is particularly successful in illuminating Wittgenstein's comparatively neglected middle period. But much of the book is inevitably concerned with the philosophy of the *Tractatus*: it is here that the Hintikkas' story starts, and it is against the insidious temptations to which he gave way in the construction of his first philosophy that the most powerful of Wittgenstein's later attacks are directed. And by pushing further the pioneering work of David Pears on the influence – by assimilation and rejection – of Russell's ideas on the young Wittgenstein, they throw light into some of the darkest corners of the *Tractatus*.

Their book overlaps with Professor Malcolm's, which has the *Tractatus* as its principal focus. But his approach is different. Malcolm wishes to show that many of the leading ideas of the *Tractatus* were abandoned by Wittgenstein in his later thinking. To this end he constructs a series of confrontations between the

early and late Wittgenstein: by juxtaposing the thoughts of the first period with the corresponding thoughts of the final period, each casts light on the other. This part of the work is well designed. But Malcolm's book suffers from the same weakness as the Hintikkas': it is markedly less successful when it eventually turns away from the *Tractatus* to the interpretation of the later philosophy considered in itself.

Here Hacker's book scores heavily, as it does in many other ways. It is a substantially revised version of the book of the same title (but different subtitle) he published fifteen years ago. Like its predecessor, it covers a range of central themes in Wittgenstein's work; but much of it has been changed beyond recognition to remove the many misunderstandings Hacker has detected in the original edition. This new edition, imbued with Hacker's exceptional knowledge of Wittgenstein's unpublished writing, displays a thorough mastery of every phase of Wittgenstein's thought, and replaces its predecessor as the best general study of Wittgenstein's philosophy.

The most extravagant of the many differences of interpretation present in these works is to be found in the accounts they offer of two crucial and closely connected aspects of Wittgenstein's later philosophy of language and mind: his views on rule-following and sensations.

Malcolm puts forward a strong version of the currently popular community-interpretation of Wittgenstein's investigation of the concept of following a rule. He ascribes to Wittgenstein the view that the concept of following a rule implies the concept of a community of rule-followers in which there is agreement about which actions conform with the rule: someone can truly be said to follow a rule only if he is a member of such a community. Hence, there could not be an individual who grew up in isolation from any society and developed the capacity to follow rules – rules that govern a system of signs, say. And not only does Malcolm attribute this view of the concept of rule-following to Wittgenstein: he claims that much of what is novel and important in Wittgenstein's post-*Tractatus* thinking depends on it. Moreover, he undertakes to argue that this conception of rule-following is correct. But it is unsurprising that Malcolm's attempt to ground this interpretation in the texts of Wittgenstein's later work is totally unconvincing. For the view of rule-following he credits Wittgenstein with is not present in his published work. And the reason it is absent is that Wittgenstein considered it to be mistaken. Malcolm is unaware that there is conclusive evidence that pinning his favoured view on Wittgenstein involves a

serious misunderstanding of Wittgenstein's later thought. For – as both Hacker and the Hintikkas point out – Wittgenstein rejected this account of rule-following in his unpublished manuscripts: he there explicitly concedes the conceptual possibility of an individual rule-follower, isolated from any community whose members follow the same rules as he does. It is easy to see where Malcolm has gone wrong: he misconstrues Wittgenstein's rejection of the idea of a rule that is essentially unshareable as the assertion that it is impossible for a socially isolated individual to follow a rule.

Perhaps the most extraordinary part of the Hintikkas' book is that which purports to explain Wittgenstein's views about "private experience". They maintain that Wittgenstein's "private language argument" constitutes a criticism of Cartesian metaphysics, but only of Cartesian semantics. They argue that Wittgenstein conceived of sensations as real events that are private "in a perfectly straightforward Cartesian sense", but that he held that we can use language to name or describe these private events only by means of a public framework: a "private object" can be spoken of only by means of a public correlate. Accordingly, although sensations are private events, sensation-language can never be essentially private but must always be publicly understandable. The Hintikkas are well aware of the controversial nature of their interpretation and they argue at length in support of their view that Wittgenstein was a covert believer in a Cartesian metaphysics. But if they had spent more time clarifying their claim that he regarded sensations as being private events ("in a perfectly straightforward Cartesian sense"), they might have withdrawn it. Although their interpretation is far from being lucid, it is certainly intended to carry the implication that Wittgenstein thought of sensations as not being "publicly accessible", and this, together with the invocation of Descartes, is a fair indication of their state of confusion. They fail to appreciate Wittgenstein's delicate treatment of the issue of the supposed privacy of sensations: they have little understanding of his account of the verbal expression of sensation; and they are compelled to adduce in support of their interpretation remarks to whose ironical intent they are blind. The result is a travesty of Wittgenstein's view: he would have been the first to question its sense.

Hacker's treatment of the topics of rule-following and sensations is greatly superior to anything on these matters in Malcolm's or the Hintikkas' book. He fully exposes the error of the community-interpretation and he has too

firm a grasp of Wittgenstein's reflections on privacy and the self-ascription of present sensations to fall for the absurd idea that Wittgenstein conceived of sensations as Cartesian immaterial events about which nothing can be said except by means of a public correlate. But his own account of Wittgenstein's investigation of the concept of sensation is not free from difficulty. In explaining his rejection of the model of "object and name (*Bezeichnung*)" as unsuitable for the grammar of the verbal expression of sensation, Hacker considers a case in which your touching my injured arm causes me pain and I cry out "It hurts" or I moan. He allows that we can properly say that your touching my arm caused me to cry out, but asserts that we should not say that the pain caused me to moan or cry out. And the reason for this is that the pain "is not an intermediate object or event between your touching and my crying out, connected to each in a causal chain". If this correctly represents Wittgenstein's view – it is curious that the *Investigations* is silent about the apparent causal role of sensations – then it contains a crucial weakness. It would not be plausible to deny that my pain can be caused by what happens to my body. This is specially clear when there is a distinct temporal gap between what is done to my body and the resulting pain and bodily reaction.

But in any event Hacker is certainly in no position to deny this: he writes into his case that your touching my arm causes me pain. He must therefore allow that my pain is a later event caused by your touching my arm. But if he concedes this much his view is rendered problematic. For the question must arise. What is the relation between this later event (the pain) and my moan or cry? Hacker is committed to denying that this relation can be causal and his view would appear to be that a pain cannot properly be thought of as a cause either of its verbal or of its non-verbal manifestations in behaviour. But if my pain is an event caused by something that happens to my body, why is it supposed to be unavailable as a source of my bodily reactions to the pain? Is it not merely a piece of philosophical legislation, not an implication of the concept of pain, that a pain cannot be cited as the cause of a bodily movement of the sufferer? And if it should be conceded that not only is my pain caused by your touching my arm, but in turn it caused my arm to jerk away from your touch, the pain would be an intermediate event, connected to your touching and my movement in a causal chain. It would then be very difficult to preserve the causal isolation of my pain from its verbal (or merely vocal) expression.

On intimate terms

François Recanat

DAVID COOPER
Metaphor
282pp. Oxford: Blackwell. £25.
0631 149384

Metaphor is an important and exciting topic, of central concern not only to linguists, philosophers of language and literary theorists, but also to psychologists and philosophers of science. Every contribution to our understanding of it is welcome, especially when it is one with a worthy aim, purporting to summarize and assess the current literature. This is, basically, the purpose of David Cooper's wide-ranging book – the fifth in the promising Aristotelian Society Series published by Blackwell. Reading the book is frustrating, however, because Cooper does not tell us what we want to know; he asks the right questions, but does not succeed in providing answers.

We want to know what metaphor is – what characterizes metaphorical utterances, in contrast to both literal utterances and other types of non-literal or "figurative" utterance. (This is the "demarcation problem", presented in Chapter One, along with some of the reasons why metaphor has become an important and much-discussed topic.) Most people believe that there is something special about the *meaning* of metaphorical and other non-literal utterances. Some say that the words take on a special meaning in metaphorical utterances; others that although they do not take on special meanings, the speaker of a metaphor means by his words something different from what they mean. In Chapter Two Cooper argues that both views are mistaken. Following Donald Davidson, he holds that there is nothing special about the meaning of metaphors, whether at the semantic level of word-meaning or at the pragmatic level of "speaker's meaning". Metaphors are simply utterances which do not purport to "convey a belief". What, then, is their function? This is the main problem discussed in Chapter Three. Metaphors, Cooper thinks, can achieve many different things – "stimulate imagery, prompt comparisons, lend memorability, create a mood of conceptual disturbance, and so on" – but their global, sustaining function is to "cultivate intimacy" among the people capable of interpreting metaphors in general or a certain metaphor in particular. The fourth and last chapter is devoted to the notion of "metaphorical truth", which Cooper dismisses as he has already dismissed the notion of "metaphorical meaning".

The special "intimacy" which it is the function of metaphors to cultivate being the sense of belonging to an interpretative elite, Cooper owes us an account of what it is to interpret a metaphor. No such account, however, is provided. What he has to say on this topic is mostly negative: to interpret a metaphor is *not* to

general at least, to grasp a content which the speaker or writer intends to convey; it is to have certain thoughts as a result of hearing or reading the metaphor, which thoughts must be interesting enough to "justify" it. They need not be propositional, let alone consist in a comparison, and need not have been foreseen by the speaker or writer.

There is some truth in some of Cooper's remarks, but they are far from constituting a genuine account of the phenomenon of metaphor. To achieve that, we would do better to go back to, and elaborate, the "standard view", according to which metaphors are used to communicate something which is different from, although related to, what the words literally mean. Cooper rejects this view, but in this case (as in others) he misses the target. His main argument against the communicative approach is that the "content" of a given metaphor is often indeterminate. Like many others, he takes it for granted that the content of a communicative act must be determinate. But consider the following example of non-verbal communication, which I borrow from Dan Sperber and Deirdre Wilson's book *Relevance: Communication and Cognition* (reviewed in the TLS on September 19, 1986):

Mary and Peter are newly arrived at the seaside. She opens the window overlooking the sea and sniffs appreciatively and ostentatiously. When Peter follows suit there is no one particular good thing that comes to his attention: the air smells fresh, fresher than it did in town; it reminds him of their previous holiday; it smells of salt, of seaweed, of ozone, of fish; all sorts of pleasant things come to mind, and while, because her sniff was appreciative, he is reasonably safe in assuming that she must have intended him to notice at least some of them, he is unlikely to be able to pin her intentions down any further. Is there any reason to assume that her intentions were more specific? Is there a plausible answer, in the form of an explicit linguistic paraphrase, to the question, what does she mean? Could she have achieved the same communicative effect by speaking? Clearly not.

This example displays those features of metaphorical utterances which prompted Davidson's and Cooper's rejection of the communicative approach – indeterminacy, resistance to paraphrase, non-propositionality, imperfect match between the speaker's intention and the hearer's interpretation. . . . But non-verbal communication is communication: by sniffing ostentatiously, Mary "means" something, in Paul Grice's sense. Cooper claims that the pragmatic notion of "speaker's meaning" is irrelevant in the case of metaphor, but he does not even mention Grice's famous elaboration of it. This is unfortunate, for there are reasons to believe that the theory of communication based on Grice's ideas can accommodate metaphorical utterances in the same way as it can accommodate non-verbal communication. It is ironic that Blackwell should have published Cooper's *Metaphor* in the same year as Sperber and Wilson's book, in which a genuine account of metaphor is presented, faithful to the "standard view" but avoiding all the objections levelled against it by Cooper.

Reigns in Spain

I. A. A. Thompson

A. W. LOVETT
Early Habsburg Spain 1517-1598
352pp. Oxford University Press. £25 (paperback, £9.95).
019 8221398

Early modern Spain has been well served by historians. R. B. Merriman and Trevor Davies and, more recently, remarkable works of synthesis and interpretation by J. H. Elliott, John Lynch, Domínguez Ortiz and Henry Kamen have kept successive generations of students not only informed, but challenged and inspired.

A. W. Lovett is, therefore, competing with a field of outstanding talent and scholarship. His one advantage was that he could have been up to date, and had he kept to his original intention of summarizing recent research, *Early Habsburg Spain 1517-1598* might have had some point. Instead, he has chosen to embark on a general review of early Habsburg Spain in the form of a series of lectures purporting to serve as a "teaching manual". It is not at all clear what kind of teachers he has in mind. His text is too elementary to add much to what they will already know, and, as might be expected from someone with an avowed admiration for historians of past generations, reflects little of the concerns and approaches of current historiography. Since the 1970s in Spain there has been an explosion of historical activity, but instead of imparting a sense of its excitement, Lovett's depressingly old-fashioned narrative either passes over the results of recent research or liquidizes the old and the new into indistinguishable. The chapter on the Church, for example, reiterates the sort of material on the Inquisition that can be found anywhere, but gives no indication of the exciting and original use now being made of trial records, shrines and local devotions to reconstruct a social history of popular culture and religion.

In this respect there is an abyss between this text and the long, annotated bibliography. This, determinedly *au jour*, gives a very full idea of how much is being done. The reader

will not discover, however, what it is that is being done. The reference to new thinking on the role and nature of the Cortes is a case in point. C. D. Hendricks's work on the Cortes of Charles V is not mentioned, and the rehabilitation of its political role after the defeat of the Comuneros by Hendricks and Stephen Haliczer ignored, as is the significance of the 1590s for the subsequent history of the Cortes.

The capriciousness of the bibliography also reveals a real confusion as to the purpose and the targets of the book. Not one in a thousand of the readers it is aimed at will have access to the abstruse foreign-language titles listed. Yet dozens of important recent works in English are not cited, Richard Kagan's being only the most glaring of the omissions.

Even Lovett's title is something of a misnomer. The chapters which deal with the internal histories of The Netherlands, France, Portugal, Mexico and Peru are only indirectly related to the history of Spain. There is no serious analysis here of military and naval imperatives, of policy-making in Madrid, of Spain's strategic priorities. Important discussions of these issues by J. F. Guilmartin, David Legomarsino, De Lamar Jensen and Geoffrey Parker go unmentioned. Indeed, for a history of sixteenth-century Spain it is unbelievable what has been left out. There is no art, no literature, no intellectual history, no universities, no Loyola, no Teresa, no John of the Cross, no law, no *letrados*, no *hidalgos*, nothing on Italy, precious little politics, administration or local government, and hardly any social or economic history. There is a chapter entitled "The economic life of the peninsula". It runs to five-and-a-half pages, four of which recount the history of the Mesta back to the thirteenth century; the rest covers the wool trade, communal pastures, and the price revolution. Students reading this could be forgiven for believing that no wheat was grown in Spain; that there was no wine, no oil, no cloth, no silk, no iron, no commerce.

Beyond quite a perceptive chapter on the *moriscos*, and a certain amount of useful material on Aragon and on population, for example, it is difficult to see what this book offers teachers or students that is not already better provided elsewhere.

TLS Listings

A comprehensive weekly selection
of new and forthcoming books received by the TLS.

The TLS Listings provides full publication details of those books received each week by the TLS which seem to fall within the main interests of our readers. Children's books, foreign-language books and paperback reprints of recent works are not, however, included. Publishers are asked to ensure that they let us have all the necessary information, including price and publication date.

Anthropology

Shaw, Bruce. *Cannibals: The life histories of four aboriginal men*. Canberra: Australian Institute of Aboriginal Studies. 325pp. Aus\$15.95 (paperback). 0 85575 169 X. 12/86.

Archaeology

Säve-Söderbergh, Torgny, editor. *Temples and Tombs of Ancient Nubia: The international rescue campaign at Abi Simbel, Philae and other sites*. Thames and Hudson/Pantheon. 254pp., illus. £25. 0 500 01392 6. 14/3/87.

Art

Edlinger, Leopold D. and Helen S. Raphael. *Outdoors: Paintings*. 240pp., illus. £45. 0 7148 2303 1. 9/4/87.

Foida, Jaroslav. *The Nazareth Capitals and the Crusader Shrine of the Annunciation*. University Park, PA: Penn State UP. 101pp., plates. \$30. 0 271 00430 4. 22/12/86.

Geller, Katalin, translated by Naomi Vogel. *Nineteenth-Century French Painting*. Budapest: Corvina, dist. by Kultura, Budapest 62, POB 149, Hungary 1389. illus. 963 13 2099 5.

Hand, John Oliver, ed. *The Age of Bruegel: Netherlands drawings in the 16th century*. Washington, D.C.: National Gallery/Cambridge UP. 339pp., illus. £40 (hardcover), 0 521 34196 5 (hc), 0 521 34196 1 (pb). 4/87.

Haskell, Francis. *Past and Present in Art and Taste: Selected essays*. Yale UP. 255pp., illus. £20/£35. 0 300 03607 8. 24/3/87.

Higgins, Reynold. *Tangra and the Figures*. Treford, 198pp., illus. £33. 0 80294 085 0.

Newman, Harold. *An Illustrated Dictionary of Glass* (1st pub. 1977). Thames and Hudson. illus. £12.95 (paperback). 0 500 27451 7. 14/3/87.

Bibliography

Brook, Michael, editor. *Bibliography of the British Newspapers: Nottinghamshire*. Leighton Buzzard: Leighton Buzzard. 62pp. £15. 0 7123 0061 9. 2/87.

Cham, Cyrus. *Iran and the West: A critical bibliography*. KPI. 198pp. £65. 0 7103 0243 6. 2/4/87.

Melors, Anne, and Jean Radford, editors. *Bibliography of British Newspapers: Derbyshire*. Leighton Buzzard: Leighton Buzzard. 74pp. £15. 0 7123 0124 0. 2/87.

Pearson, David. *Durham Bookbinders and Booksellers 1660-1760* (Occasional Publication No. 19). Oxford: Bibliographical Society. 61pp., illus. £7.50 (paperback). 0 901420 43 3.

Biography, including letters and diaries

Alexander, Tania. *A Little of All These: An Estonian childhood*. Cape. 158pp. £12.50. 0 224 02490 0. 19/3/87.

Bredley, Ian. *Campbell Enlightened Entrepreneurs*. Weylandfield and Nicholson. 207pp., illus. £14.95. 0 297 70054 4. 12/3/87.

Brett, Susan. *The Faber Book of Diaries*. Faber. 498pp. £12.95. 0 571 13086 3. 23/3/87.

Buttice, Tony. *The Last Summer: A personal memoir of F. Scott Fitzgerald*. Faber. 274pp. £9.95. 0 571 13086 3. 23/3/87.

Taylor, Ina. *Victorian Sisters*. Weylandfield and Nicholson. 219pp. £14.95. 0 297 70065 X. 19/3/87.

Taylor, Leonid, translated by Roger and Angela Keys. *Summer in Baden-Baden: From the life of Dostoevsky*. Quartet. 146pp. £9.95. 0 7043 2600 0. 19/3/87.

Van Doren, Mark, edited by George Hendrick. *The Selected Letters of Mark Van Doren*. Baton Rouge: Louisiana State UP. 280pp. £25.50. 0 8071 1317 4. 2/87.

Young, C. F. Tan. *Kah-kee: The making of an overseas Chinese legend*. Oxford UP. 391pp. £32.50. 0 19 582678 7. 14/4/87.

Business

Auletta, Ken. *Green and Glory on Wall Street: The fall of the house of Lehman* (Penguin Business Library; 1st pub. in US and Canada 1986). Penguin. 233pp. £6.95/Aus\$14.95 (paperback). 0 14 009896 8. 24/3/87.

Leeves, Juliet. *Library Systems: A buyer's guide*. Aldershot: Gower. 274pp. £35. 0 566 03553 7. 19/3/87.

Classics

Thoreau, Henry D., edited by K. P. Van Anglen. *Translations: The writings of Henry D. Thoreau*. Guilford: Princeton UP. 281pp. £18.40. 0 691 06531 4. 19/3/87.

Economics

Dex, Shirley. *Women's Occupational Mobility: A lifetime perspective*. Macmillan. 157pp. £27.50 (hardcover), £8.95 (paperback). 0 333 42373 9 (hc), 0 333 42374 7 (pb). 19/3/87.

Sweeney, G. P. *Innovation, Entrepreneurs and Regional Development*. Pinter. 271pp. £18.50. 0 86187 647 4. 1/87.

Fiction

Benson, Peter. *The Levels*. Constable. 172pp. £9.95. 0 09 467880 1. 23/3/87.

Boyle, Walter J., and Steven L. Thompson. *The Wild Blue Century*. 626pp. £11.95. 0 7126 1592 X. 5/3/87.

Burgess, Anthony. *Abba Abba* (1st pub. 1977). Faber. 127pp. £2.95 (paperback). 0 571 14705 4. 23/2/87.

Duffy, Maureen. *Change*. Methuen. 235pp. £10.95. 0 413 37640 X. 9/4/87.

Ellis, Peter. *Bertrand: The Rising of the Moon: A novel of the Fenian invasion of Canada*. Methuen. 637pp. £10.95. 0 413 36510 6. 2/4/87.

Emerson, R. W. *The Princess of Flames* (Unicorn series). Aldershot: Weylandfield. 327pp. £2.95 (paperback). 0 04 823359 5. 20/2/87.

Fabrizio, Zak. *Closing*. 403pp. £10.95. 0 413 14680 4. 2/4/87.

Findley, Timothy. *Famous Last Words* (1st pub. in Canada 1981). Macmillan. 396pp. £9.95. 0 333 43913 9. 14/3/87.

Gillard, Margaret. *The Spies as They Are Seen from the Railway*. Bodley Head. 267pp. £10.95. 0 370 31046 2. 9/3/87.

Halen, Jeanette. *The All of It* (1st pub. in US 1986). Faber. 145pp. £9.95. 0 571 13838 1. 9/3/87.

Vine, Barbara (Ruth Rendell). *A Fatal Inversion*. Viking. 317pp. £10.95. 0 670 80977 2. 24/3/87.

Wilder, Cheryl. *The Summer's King* (The Rules of the Hydril Trilogy, book 3; Unicorn series). Allen and Unwin. 244pp. £3.50 (paperback). 0 04 823311 0. 20/2/87.

Williams, Shirley Anne. *Dessert Rose*. Macmillan. 234pp. £9.95. 0 333 43881 7. 19/3/87.

Fiction in English translation

Englund, Per Olov, translated by Anna Paterson. *Downfall: A love story*. Quartet. 109pp. £7.95. 0 7043 2612 4. 19/3/87.

Lachmet, Djanet, translated by Judith Still Lallia (Le Cow-Boy). Manchester: Carcanet. 150pp. £9.95/£15.95. 0 85635 563 1. 19/3/87.

Lopes, Henri, translated by Gerald Moore. *The Laughing Cry: An African cook and bull story*. Readers International. 8 Strathay Gardens, London NW3 4NY, dist. by Birmingham: Third World Publications. 259pp. £8.95 (hardcover), £4.95 (paperback). 0 930523 32 6 (hc), 0 930523 33 4 (pb). 24/3/87.

Saba, Umberto, translated by Mark Thompson. *Ernesto*. Manchester: Carcanet. 166pp. £9.95. 0 85635 559 3. 19/3/87.

Wiesel, Elie, foreword by François Mauriac, translated by Stela Rodway Night. *Dawn; The Accident* (1st pub. by 1974). Robson. 318pp. £10.95. 0 903805 07 2. 24/3/87.

History, antiquaries

Canby, Jeanne Vorys, et al., editors. *Ancient Anatolia: Aspects of change and cultural development: Essays in honor of M. H. Wright*. 1st pub. by 1974. Madison: Wisconsin UP. 120pp., illus. \$35. 0 299 10620 9. 9/4/87.

Cartledge, Paul. *Agesilaos and the Crisis of Sparta*. Duckworth. 308pp. £9.50. 0 7156 2082 7. 2/4/87.

Strauss, Barry S. *Athens After the Peloponnesian War: Class, faction and policy 403-386 BC*. Croom Helm. 191pp. £19.95. 0 7099 4424 1. 2/87.

History, medieval

Campbell, James. *Essays in Anglo-Saxon History*. Harmondsworth. 240pp. £22 (hardcover), 0 907628 32 X (hc), 0 907628 33 8 (pb). 3/87.

Nelson, Janet L. *Politics and Ritual in Early Medieval Europe*. Harmondsworth. 412pp. £25. 0 907628 59 1. 3/87.

History, modern

Bade, Klaus J., editor. *Population, Labour and Migration in 19th and 20th-Century Germany* (German Historical Perspectives I). Leamington Spa: Berg. 158pp. £12.95. 0 85105 503 3. 14/2/87.

Beasley, W. G. *Japanese Imperialism 1894-1945*. Oxford: Clarendon. 279pp. £29.50. 0 19 821575 4. 3/3/87.

Belmont, William, and Colin Bundy. *Harden Struggles in Rural South Africa*. Cambridge UP. 326pp. £25 (hardcover), £9.95 (paperback). 0 521 32779 1 (hc), 0 521 32778 3 (pb). 2/4/87.

Cage, R. A., editor. *The Working Class in Glasgow 1750-1914*. Croom Helm. 203pp. £25. 0 7099 3415 7. 24/3/87.

Learmonth. *Spo: Berg* (California UP. 277pp. £25 (hardcover), £7.95 (paperback). 0 907382 46 2. 0 520 05857 7 (hc), 0 520 05858 5 (pb). 25/3/87.

Rosin, Guido. *The Illustrated Encyclopedia of Military Insignia of the 20th Century*. Stanford: Stanford UP. 224pp., illus. £16.95. 0 09 17696 0. 9/4/87.

Shenfield, Zuzanna. *The Precariously Privileged: A professional family in Victorian England*. Oxford UP. 320pp. £17.50. 0 19 212265 7.

Simms, J. G., edited by David Haydon and Gerard O'Brien. *War and Politics in Ireland, 1649-1720*. Harmondsworth. 335pp. £25. 0 907628 79 3. 3/87.

History, contemporary

Lessing, Doris. *The Wind Blows Away Our Worked*. Oxford UP. 172pp. £2.95 (paperback). 0 330 30076 8. 19/3/87.

History of science

Akhundov, Murad D., translated by Charles R. Johnson. *Concepts of Space and Time: Sources, evolution, directions*. MIT. 202pp. £24.95. 0 262 01091 7. 2/87.

al-Hussain, Ahmad V., and Donald R. Hill. *Islamic Technology: An illustrated history*. Cambridge UP. 200pp. £20.95. 0 521 32633 6. 9/2 3 102294 6. 19/3/87.

Humour

Bell, Simon, Richard Curtis and Helen Fielding. *Had Had*. Faber. 384pp., illus. £4.95/Can \$12.95 (paperback). 0 571 14578 7. 9/3/87.

Stavescu, Tony. *Slapstick: The illustrated study of knockabout comedy*. Angus and Robertson. 189pp., illus. £9.95. 0 201 1589 1. 13/4/87.

Language

Hill, Alette. *Old Mother Tongue, Father Time: A decade of linguistic revolt* (A Midland Book). Bloomington: Indiana UP. 162pp. £29.50 (hardcover), \$9.95 (paperback). 0 253 33879 4 (hc), 0 253 33878 6 (pb). 29/12/86.

Morgan, James L. *From Simple Input to Complex Grammar* (Series in Learning, Development, and Conceptual Change). MIT. 223pp. £22.50. 0 262 13217 6. 2/87.

Sappon, Raphael, translated by Anthony Loy. *The Rhetorical-Logical Classification of Semantics*. Cap Brunton: Merlin. 91pp. £1.50 (paperback). 0 8603 238 9.

Literature and criticism

Arac, Jonathan, editor. *Postmodernism and Public* (Theory and History of Literature, vol. 2). Manchester UP. 171pp. £8.95 (paperback). 0 7109 287 10/1/87.

Atkinson, Frank. *Dictionary of Literary Biography: A selection of popular modern writers in English*. 4th edition (A Bingley Book). Library Association/Chicago: American Library Association. 299pp. £13.75. 0 838 0245 4. 1/87.

Bakhtin, M. M., translated by Vern W. McGee. *Speech Genres and Other Late Essays* (Slavic Series). Austin: Texas UP. 177pp. £23 (hardcover), \$10.95 (paperback). 0 292 72466 7 (hc), 0 292 72467 5 (pb). 15/2/87.

Goldfarb. *Princeton UP. 357pp. £19.70. 0 691 06692 2. (hardcover), £7.95 (paperback). 0 907382 46 2. 0 520 05857 7 (hc), 0 520 05858 5 (pb). 25/3/87.*

Goldfarb. *Princeton UP. 357pp. £19.70. 0 691 06692 2. (hardcover), £7.95 (paperback). 0 907382 46 2. 0 520 05857 7 (hc), 0 520 05858 5 (pb). 25/3/87.*

Goldfarb. *Princeton UP. 357pp. £19.70. 0 691 06692 2. (hardcover), £7.95 (paperback). 0 907382 46 2. 0 520 05857 7 (hc), 0 520 05858 5 (pb). 25/3/87.*

Goldfarb. *Princeton UP. 357pp. £19.70. 0 691 06692 2. (hardcover), £7.95 (paperback). 0 907382 46 2. 0 520 05857 7 (hc), 0 520 05858 5 (pb). 25/3/87.*

Goldfarb. *Princeton UP. 357pp. £19.70. 0 691 06692 2. (hardcover), £7.95 (paperback). 0 907382 46 2. 0 520 05857 7 (hc), 0 520 05858 5 (pb). 25/3/87.*

Goldfarb. *Princeton UP. 357pp. £19.70. 0 691 06692 2. (hardcover), £7.95 (paperback). 0 907382 46 2. 0 520 05857 7 (hc), 0 520 05858 5 (pb). 25/3/87.*

Goldfarb. *Princeton UP. 357pp. £19.70. 0 691 06692 2. (hardcover), £7.95 (paperback). 0 907382 46 2. 0 520 05857 7 (hc), 0 520 05858 5 (pb). 25/3/87.*

Goldfarb. *Princeton UP. 357pp. £19.70. 0 691 06692 2. (hardcover), £7.95 (paperback). 0 907382 46 2. 0 520 05857 7 (hc), 0 520 05858 5 (pb). 25/3/87.*

Goldfarb. *Princeton UP. 357pp. £19.70. 0 691 06692 2. (hardcover), £7.95 (paperback). 0 907382 46 2. 0 520 05857 7 (hc), 0 520 05858 5 (pb). 25/3/87.*

Goldfarb. *Princeton UP. 357pp. £19.70. 0 691 06692 2. (hardcover), £7.95 (paperback). 0 907382 46 2. 0 520 05857 7 (hc), 0 520 05858 5 (pb). 25/3/87.*

Goldfarb. *Princeton UP. 357pp. £19.70. 0 691 06692 2. (hardcover), £7.95 (paperback). 0 907382 46 2. 0 520 05857 7 (hc), 0 520 05858 5 (pb). 25/3/87.*

Goldfarb. *Princeton UP. 357pp. £19.70. 0 691 06692 2. (hardcover), £7.95 (paperback). 0 907382 46 2. 0 520 05857 7 (hc), 0 520 05858 5 (pb). 25/3/87.*

Goldfarb. *Princeton UP. 357pp. £19.70. 0 691 06692 2. (hardcover), £7.95 (paperback). 0 907382 46 2. 0 520 05857 7 (hc), 0 520 05858 5 (pb). 25/3/87.*

Goldfarb. *Princeton UP. 357pp. £19.70. 0 691 06692 2. (hardcover), £7.95 (paperback). 0 907382 46 2. 0 520 05857 7 (hc), 0 520 05858 5 (pb). 25/3/87.*

Goldfarb. *Princeton UP. 357pp. £19.70. 0 691 06692 2. (hardcover), £7.95 (paperback). 0 907382 46 2. 0 520 05857 7 (hc), 0 520 05858 5 (pb). 25/3/87.*

Goldfarb. *Princeton UP. 357pp. £19.70. 0 691 06692 2. (hardcover), £7.95 (paperback). 0 907382 46 2. 0 520 05857 7 (hc), 0 520 05858 5 (pb). 25/3/87.*

Goldfarb. *Princeton UP. 357pp. £19.70. 0 691 06692 2. (hardcover), £7.95 (paperback). 0 907382 46 2. 0 520 05857 7 (hc), 0 520 05858 5 (pb). 25/3/87.*

Goldfarb. *Princeton UP. 357pp. £19.70. 0 691 06692 2. (hardcover), £7.95 (paperback). 0 907382 46 2. 0 520 05857 7 (hc), 0 520 05858 5 (pb). 25/3/87.*

Goldfarb. *Princeton UP. 357pp. £19.70. 0 691 06692 2. (hardcover), £7.95 (paperback). 0 907382 46 2. 0 520 05857 7 (hc), 0 520 05858 5 (pb). 25/3/87.*

Goldfarb. *Princeton UP. 357pp. £19.70. 0 691 06692 2. (hardcover), £7.95 (paperback). 0 907382 46 2. 0 520 05857 7 (hc), 0 520 05858 5 (pb). 25/3/87.*

Goldfarb. *Princeton UP. 357pp. £19.70. 0 691 06692 2. (hardcover), £7.95 (paperback). 0 907382 46 2. 0 520 05857 7 (hc), 0 520 05858 5 (pb). 25/3/87.*

realties (1st pub. 1906). Granville Publishing. Angel Bookshop, 102 Illington High Street, London N1 8EG. 194pp. £10.95 (hardcover), £5.95 (paperback). 0 948214 08 2 (hc), 0 948214 09 0 (pb). 4/4/87.

Westart, Karl-Helm, and Jan Nordby. *Revisited*. Aarhus, Denmark: Aarhus UP. 240pp. d.kr122 (paperback). 87 7288 069 4. 13/87.

Woolf, Dorothy, edited by Heather O'Donoghue. *Art and Doctrine: Essays on medieval literature*. Harmondsworth. 248pp. £22 (hardcover). 0 907628 33 2 (hc), 0 907628 34 0 (pb). 3/87.

Wright, Andrew. *Fictional Discourse and Historical Space: Deleuze and Thoreau, Austen and Forster, Conrad and Greene*. Macmillan. 116pp. £19. 0 333 40805 5. 19/3/87.

Music

Berry, Jason, Jonathan Fosse and Tad Jones. *Up from the Cradle of Jazz: New Orleans music since World War II*. Athene. 285pp., illus. \$35 (hardcover), \$15.95 (paperback). 0 8203 0853 6 (hc), 0 8203 0854 4 (pb). 18/1/86.

Mitchell, Donald. *Gustav Mahler: The "Wunderhorn" years* (1st pub. 1975). Faber/Cambridge UP. 461pp. £13.95 (paperback). 0 320 04220 4. 9/3/87.

Natural sciences

Attenborough, David. *The First Eden: The Mediterranean world and man*. Collins/BCB Books. 240pp., illus. £12.95. 0 00 219827 4. 0 563 20550 4. 9/3/87.

Dumézil, Georges. *The Harwin Chronology of Inventions, Innovations, Discoveries from Pre-history to the Present Day*. Constable. illus. £10.95. 0 09 466150 2. 23/3/87.

Durrell, Gerald. *The Overlooked Ark* (1st pub. 1953). Faber. 238pp., illus. £3.95 (paperback). 0 571 03371 8. 9/3/87.